# MUSICAL COURIER

*Weekly Review of the World's Music*

Subscription $3.00
Europe $4.50 Annually

NEW YORK, SATURDAY, NOVEMBER 30, 1935

Price 20 Cents

## GUIOMAR NOVAES

**Pianist**

**Appears in Recital at the Town Hall, New York, on Saturday Afternoon, December 7**

ALEXANDER HAAS of NBC Artists' Service, KIRSTEN FLAGSTAD and EDWIN McARTHUR

in San Francisco during the first week of the Metropolitan Opera soprano's appearances in the Wagnerian Ring, with the San Francisco Opera.

ELISABETH RETHBERG

as Eva. Mme. Rethberg, now appearing with the San Francisco Opera, will give her first New York recital in over two years when she appears at Town Hall on December 8.

MARION TALLEY,

now under contract to a Hollywood motion picture studio, is in the habit of making her own Christmas remembrances for distribution among her friends. At Christmas time Miss Talley makes many plum puddings and send them to these fortunate ones. (Photo by Porter S. Cleveland.)

MORTON BOWE,

lyric tenor of the National Broadcasting Company, was one of the artists featured on November 18 at the season's second Soiree Intime presented by Louis Dornay and Betsy Culp at their New York headquarters. Mr. Bowe is one of the prominent singers from the Dornay-Culp Studios.

ERICA MORINI

gave a recital in Town Hall, New York, on November 10, her first appearance in this country in five years. Miss Morini is now on a tour to the Pacific Coast. (Photo by Glogan.)

BALTIMORE'S MUNICIPAL DIRECTOR OF MUSIC HONORED

Frederick R. Huber was awarded a Silver Medal for the Diffusion of Italian Culture. The presentation was made November 14 by Signor Cuturi, Consul at Baltimore, as the Musical Courier published in the November 23 issue.

LOTTE LEHMANN,

soprano of the Metropolitan Opera, sang from WJZ, November 24, on the RCA-Victor "Magic Key" program. Mme. Lehmann has completed a Lieder album of recorded music (ten songs), in connection with which she has written a poem as a tribute to the perpetuity of recorded music. Mme. Lehmann appeared over the air earlier this season in a broadcast by the Boston Symphony Orchestra, and with the "To Arms for Peace" hour. On December 8 radio listeners will hear her with the New York Philharmonic Orchestra. (Photo by Renato Toppo.)

MIRIAM WINSLOW

and her dancers made their Chicago debut at the Studebaker Theatre on November 24, under the management of Bertha Ott. (Photo by Vandamm Studio.)

SHURA CHERKASSKY,

pianist, is on a tour of the Orient, including concerts in Japan, China, Manchuria and Siberia. He is soon to return to the United States, at the conclusion of his Eastern itinerary.

FRIEDA HEMPEL

recently gave a recital at the Queen's Hall, London. She is singing several more concerts in England, Holland and Sweden and then comes back to America at the end of December for an extensive schedule of radio broadcasts. (Pach Bros. Photo.)

MARIO CHAMLEE,

tenor, with Ruth Miller, soprano, will give a recital at Town Hall, New York, on December 8. Richard Hageman is to be at the piano.

(See Inside Back Cover for Additional News Pictures)

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

DE SALES SCHOOL OF SINGING
Regina A. De Sales, Soprano, President
Luther Mott, Bass-baritone, Director
10 rue Le Verrier, Paris VI, France
Telephone Danton 67.93

ARTHUR ALEXANDER
VOICE
By Appointment Only
400 East 57th St., New York
PLaza 3-8452 or WIckersham 2-9292

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

ALBERT VON DOENHOFF
PIANIST—COMPOSER—TEACHER
251 West 102d Street, New York
Phone: ACademy 2-0057

ROSE A. ZANG
PIANO—MEMORY TRAINING
THE SPEAKING VOICE
200 W. 57th St., N. Y. Tel. CIrcle 6-2694

BHUPESH GUHA
HINDU DANCER—TEACHER
Available for solo and group performances
200 West 57th St., New York CIrcle 7-7597

ARTISTS WANTED FOR SOUTH AMERICAN TOUR
Publicity—DALRYMPLE—Contacts
229 West 42nd St., New York
WIsconsin 7-9553 LOrraine 7-2996

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

BROOKLYN SCHOOL OF MUSIC EDUCATION
Director—Carolyn M. Cramp, M.A., F.A.G.O.
854 Ocean Ave., Brooklyn, N. Y.
Tel. INgersoll 2-6132

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world.
All vocal defects adjusted.
70 Carnegie Hall, 154 West 57th St., N. Y.
Appointment by Telephone—CIrcle 7-1472

ST. JOSEPH'S HILL ACADEMY
SELECT BOARDING AND DAY SCHOOL FOR GIRLS
Conducted by Daughters of Divine Charity of Vienna and Budapest
Arrochar Park, Staten Island, N. Y.

VERA B. McINTYRE
TEACHER OF VOICE
Hotel Ansonia, Broadway and 73rd St., New York
Telephone SUsquehanna 7-3300

NADIA REISENBERG
PIANIST
21 East 87th St., New York
Telephone ATwater 9-7193

IRMA SWIFT
VOICE SPECIALIST: Private and class instruction—Courses at Hunter College—Radio classes with microphone technique.
166 West 72nd St., New York TRafalgar 8939

GUSTAVE L. BECKER
PIANIST, COMPOSER and TEACHER
Correlates the Essentials of Musicianship with Technic
Steinway Hall, 113 West 57th St., New York
Tel. COlumbus 5-9505

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

ITA KAY
CAREER COUNSELOR FOR MUSICIANS
200 West 57th St., New York City
Tel. Fordham 4-9539 or Circle 7-7597

IRMA DUNCAN SCHOOL
117 West 46th St. (bet. 6th and 7th Aves.)
Studio A, 4th Floor, New York City
Isadora Duncan Method of Dancing
Classes for adults and children
Irma Duncan Available Solo or Group Recitals

ERNEST CARTER
COMPOSER - CONDUCTOR
115 East 69th Street
New York City
Telephone: RHinelander 4-8623

MARIE MILLER
HEAD OF HARP DEPARTMENT
JUILLIARD SUMMER SCHOOL,
INSTITUTE OF MUSICAL ART,
FINCH SCHOOL
Address Devon Hotel, 70 W. 55th St., New York

EDGAR SCHOFIELD
TEACHER OF SINGING
50 West 67th Street, New York
Telephone: ENdicott 2-9527

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

DEZSO D'ANTALFFY
COMPOSER AND ORGANIST
Radio City Music Hall
New York City

LALLA THOMASON
PIANIST — TEACHER
The Barbizon, 140 East 63rd St., New York City
Telephone REgent 4-5700

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
57 West 46th St., New York City
Telephone BRyant 9-1927

FRANCIS MOORE
PIANIST, TEACHER, ACCOMPANIST
169 East 78th Street, New York City
Telephone REgent 4-8226

PHILIP MITTELL
TEACHER OF MANY WELL KNOWN VIOLINISTS
EDITOR, MITTELL'S VIOLIN CLASSICS
Studio: 50 W. 67th St., N. Y. ENdicott 2-3464

EUGENIE B. ABBOTT
TEACHER OF SINGING
51 West 70th Street, New York
Tel. SUsquehanna 7-1641

MARY E. DEWSON
DICTION
English—French—German—Russian—Italian
45 Tiemann Place, New York City
CAthedral 8-0704

RETTA McKENNA-WEBNER
VOICE PRODUCTION
RADIO—CONCERT COACH
Studio: 15 West 55th St., New York
Telephone COlumbus 5-6848

RAYMOND BAUMAN
PIANIST
Sherman Square Studios, 160 West 73rd St., New York TRafalgar 7-6700

JOHN BRYANT ITELL
ARRANGEMENTS
ORCHESTRATIONS
1416 Steinway Hall, New York City
Telephone SHore Road 5-3588

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Pilgrim's Progress,
Alice in Wonderland,
New England Symphony, etc.

F. W. RIESBERG, A.A.G.O.
Organist Sesquicentennial Exposition
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 601 West 140th Street
Tel.: EDgecombe 4-4819

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2628

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

CARL M. ROEDER
TEACHER OF PIANO
Its Technique, Literature and Interpretation
Member of Faculty of the Juilliard School of Music
Director of Music in the Barrington School for Girls
Studios: 607-608 Carnegie Hall New York.

MME. FLORENCE LEE HOLTZMAN
VOICE—OPERA—CONCERT COACHING
Private Theater—217 East 64th St., New York
Telephone REgent 4-3025

EDWARD HARRIS
ACCOMPANIST—COACH
Concert and Radio Repertory for Singers
Studio: 111 East 37th St., N. Y.
Phone: LExington 2-5274

FRANCIS ROGERS
TEACHER OF SINGING
144 East 62nd Street, New York City
Member American Academy of Teachers of Singing

CLAUDE GONVIERRE
PIANIST-COACH
Dir. Piano Dept., Ash Institute of Music, Bklyn.
Studio: 170 E. 78th St., N. Y. REgent 4-1121
Personal Rep.: Sally Spence, Hotel Fairfax, N. Y.

VITALY SAKOUTA
TEACHER OF LANGUAGES
FRENCH AND RUSSIAN
COACH OF OPERA DICTION
54 W. 68th St., N. Y. C. SUs. 7-8908

SOLON ALBERTI
TEACHER OF SINGING
ACCOMPANIST
COACHING IN RECITAL—ORATORIO—OPERA
RADIO—REPERTOIRES
161 West 54th St., New York CIrcle 7-5521

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils


## Accredited Musical Courier Correspondents *

### Foreign

**ARGENTINA, S. A.**
Buenos Aires: Jorge M. White, Paraguay, 1207.

**AUSTRALIA**
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

**AUSTRIA**
Vienna: Dr. Paul A. Pisk, Schleifmuehlgasse 19, Vienna IV.

**BELGIUM**
Brussels: Sidney Vantyn, 14 Place Van Meenen.

**CANADA**
Calgary: Frederick Fraser, 419–13th St., N. W.
Halifax: A. Earle Giffin, 32 Mott St.
Montreal: J. Henri Goyer, c/o Mr. Victor Pager, 413 Power Bldg.
Saskatoon: Lyell Gustin, 512 Tenth St.
Toronto: Bernard Preston, 294 St. George St.
Victoria, B. C.: Alan A. Fraser, Seven Oaks.
Winnipeg: Archibald Cooper, 475 Elgin Ave.

**CHINA**
Shanghai: Vanya Oakes, Care American Express.

**CUBA**
Havana: Ricardo M. Aleman, Concordia Num 88.

**CZECHO-SLOVAKIA**
Prague: Gerth-Wolfgang Baruch, Za Hanspaulkou 6, Prague-Dejvice.

**DENMARK**
Copenhagen: Christian Leth-Nielsen, Nicolai Plads 5—4c.

**EGYPT**
Cairo: Gerhard Willner, 113, rue Kasr el Aini.

**ESTHONIA**
Tallinn: Nikolai Lopatnikoff, Reimani 17.

**FINLAND**
Helsingfors: Nikolai Lopatnikoff, Pension Central, Alexandersg. 46.

**FRANCE**
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.

**GERMANY**
Berlin: Hans L. Heniot, Bermatoff, Pragerstr. 27, Berlin W. 50.
Dresden: Elinor Janson, Reichs str. 13. Dresden A. 24, 'phone 45078.
Frankfort-on-Main: Hermann Lismann, Hermann Goering Ufer 82.
Hamburg: Edith Weiss-Mann, Alte Rabenstrasse 34, Hamburg 13.
Leipsic: Dr. Adolf Aber, Pestalozzistrasse 3.
Munich: Dr. Wilhelm Zentner, Grutznerstrasse. 6/1.

**GREAT BRITAIN**
Edinburgh: William Saunders, 15 Morningside Grove.
London: César Saerchinger, 14, Langham Place, W. I.

**GREECE**
Athens: Frank Choisy, 60 Zoodohou Pighis.

**HOLLAND**
Amsterdam: Eveleth van Geuns, Olympiaplein Straat 39.

**IRISH FREE STATE**
Dublin: M. F. Linehan, 37 Wellington Road.

**ITALY**
Florence: Signora Gisela Selden-Goth, Via Michele di Lando 5.
Milan: Mary Tibaldi Chiesa, Via Petrarca 18.
Rome: Stella Saxton, Excelsior Hotel.

**JAPAN**
Tokyo: I. J. Fisher, 495 Itchome, Totsukamachi, Yodobashi-ku.

**MEXICO**
Mexico City: J. H. Plenn, Colombia 86, Altos.

**MONACO**
Monte Carlo: Sébastien Jaspard, La Vedetta, Escaliers Sainte-Devote, No. 3.

**POLAND**
Lemberg (Lwów): Alfred Plohn, Ul Tad. Holowki II.
Warsaw: S. Mateusz Glinski, Kapuecynska 13.

**RUMANIA**
Bucharest (III): Romeo Alexandrescu, 87, rue Aurel Vlaicu, et.1.

**SPAIN**
Barcelona: Baltasar Samper, Via Layetana 21, 2°
Madrid: José M. Franco, 5, General Arrando.

**SWEDEN**
Stockholm: Herman Glimstedt, Linnégaten 83.

**SWITZERLAND**
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Splügenstrasse 4.

**U. S. S. R.**
Moscow: Miss Valentine V. Konin, Kabanikhin Per. 28, kv. 9, Moscow 56.

### Domestic

**ALABAMA**
Birmingham: Alice Graham, 2101 Highland Ave

**ARIZONA**
Phoenix: Montague A. Machell, 707 West Latham St.

**CALIFORNIA**
Los Angeles: Raymond Mitchell, Los Angeles Evening Post-Record.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Constance Alexandre, 1865 California St.

**COLORADO**
Denver: Gustav Schoettle, 210 W. 13th Ave.

**CONNECTICUT**
New Haven: Elizabeth Kirjofsky, 117 Sheffield Ave.

**DISTRICT OF COLUMBIA**
Washington: George Sklar, P. O. Box 201.

**GEORGIA**
Atlanta: Mabelle S. Wall, Henry Grady Hotel.

**INDIANA**
Indianapolis: Herschell C. Gregory, 715 North Meridian Street, Lebanon, Ind.

**LOUISIANA**
New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

**MAINE**
Portland: Sylvia Rowell, 163 Neal Street.

**MARYLAND**
Baltimore: Gustav Klemm, 920 St. Paul St.

**MASSACHUSETTS**
Boston: Alexander Williams, The Boston Herald.

**MICHIGAN**
Ann Arbor: Alan McLean Taylor, 224 E. Maumee St., Adrian.
Detroit: Ruth C. Brotman, 2713 Calvert Ave.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

**MINNESOTA**
Duluth: Carl B. Costello, The Duluth Herald, 424 West First St.
Minneapolis: Earle G. Killeen, U. of Minnesota.

**MISSOURI**
Joplin: H. D. Robards, 203 North Moffet.
Kansas City: Mrs. Paul C. Barbee, 3529 Central St.
St. Louis: Oscar Condon, 1004 Olive St.

**NEBRASKA**
Omaha: Jean P. Duffield, 5107 Underwood Ave.

**NEW JERSEY**
Trenton: Miss Elma Lawson Johnston, 8 Atterbury Ave.

**NEW YORK**
Binghamton: Irene Smith, 562 Chenango St.
Buffalo: Louise H. Marvin, 254 Highland Ave.
Rochester: Gardner Read, Eastman School of Music.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

**OHIO**
Cincinnati: Marie Dickoré, 2719 Clifton Ave.
Cleveland: Rosa H. Widder, 1740 Coventry Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.

**OKLAHOMA**
Oklahoma City: Mrs. Frances Potter Hauser, Shrine Auditorium.

**OREGON**
Portland: David Piper, 702 Studio Bldg.

**PENNSYLVANIA**
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.
Reading: Mrs. Raymond W. Albright, 1524 Palm St.

**RHODE ISLAND**
Providence: Blanche N. Davis, 8 Hamilton St.

**TEXAS**
El Paso: Mrs. Hallett Johnson, 1311 Montana St.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

**VIRGINIA**
Richmond: John George Harris, 703 Mutual Bldg.

**WASHINGTON**
Seattle: John Hopper, 5646 Brooklyn Ave.

**WISCONSIN**
Milwaukee: Justin McCarthy, 1217 No. Cass St.

*See first editorial page for list of other representatives.

WHOLE NO. 2875
VOL. CXI—No. 13

Published weekly October to May inclusive, monthly June, July, August and September by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 2, 1879. Price 20 cents. Yearly Subscriptions $3.00—Europe $4.50—Canada $4.50.

FIFTY-SIXTH YEAR

GEORGE **COMPTON**
TEACHER OF SINGING
160 W. 73rd Street COACHING FOR RADIO
SUsquehanna 7-4136 New York City

RICHARDSON **IRWIN**
TEACHER OF SINGING
55 Tiemann Pl., N. Y. C. Tel. MOn. 2-9469

**WYTH SIGHTSINGING INSTITUTE**
Dorothy G. Wyth, M. A. Director
SIGHT READING COURSES FOR SINGERS
138 W. 58th St., N. Y. C. COlumbus 5-2097

ANGEL AGNES **DONCHIAN**
VOICE CULTURE
Hudson View Gardens, 183rd St. & Pinehurst Ave., Tel. BIllings 5-6200. Studio: 1013 Carnegie Hall, N. Y.

**EDWIN McARTHUR**
COACH—ACCOMPANIST
350 West 57th St., New York Circle 7-2178

**VLADIMIR PADWA**
*Pianist—Accompanist—Teacher*
Nov. and Dec. on tour with MISCHA ELMAN in Europe and Africa.
Apt. 3A, 246 W. 73rd St., N. Y. C. Tel. Sus 7-6864

MAUD **KEY SHELTON**
Soprano
CHICAGO GRAND OPERA
823 Orchestra Hall Bldg. Chicago, Ill.

**ACTING** TAUGHT **SINGERS**
Public Appearances—Professional Direction
Extremely Moderate Rates
League of the Allied Arts, 939—8th Ave., N.Y.C.

TITO **XIRELLI**
OPERA AND CONCERT BARITONE
1416 Steinway Hall New York City

FRED **BULDRINI** VIOLIN
Member of the AMATI TRIO
CONCERTS—RECITALS
2246-86th St., Jackson Heights, N. Y.
Phone HAvemeyer 9-2373

AVERNE **WESTLAKE** "FORTNIGHTLY" MUSICALES—IMPROVISATION
Advanced Thought in Piano Technique in its Relation to Colorful Interpretation. Classes visited by appointment. 57 West 58th St., N. Y. Tel. PLaza 3-8882.

**BERNHARD STEINBERG**
*TEACHER OF SINGING*
Voice Development. Song Coaching, Radio, Stage. Booking Agency Connection. Auditions Free. Phone Afternoons. CIrcle 7-5420. 205 W. 57 St., N.Y.

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9155

MR. and MRS. HENRY HOLDEN **HUSS**
*Joint Recitals—Piano and Voice Specialists*
Studio: 804 Steinway Bldg., 113 W. 57th St., N. Y.
Tel.: COlumbus 5-9041
Add. 144 E. 150th St., N. Y. Tel.: MOtt Haven 9-0363

THE **WHITNEY** ENSEMBLE
Mgt. NBC Artists Service

Mr. and Mrs.
**HERMAN DEVRIES**
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

ELEANOR HALL
**STEELE—CLOVIS**
*SOPRANO* *TENOR*
JOINT RECITALISTS
Management: Richard Copley
113 West 57th Street New York City

RAZEL **GRIGGS**
PIANISTE-TEACHER
168 E. 63rd St., N. Y. REgent 4-7859

**WALTER SPRY**
PIANIST and TEACHER
Converse College School of Music, Spartanburg, S. C.

**SCHUBERT TRIO**
Concerts—Recitals—Instruction
Violin, Bertha Shultz; Cello, Constance Veitch; Piano, Olga Sapio.
107 Riverside Drive, N. Y. C. ENdicott 2-8066

**SERGEI TARNOWSKY**
PIANIST-TEACHER
STUDIO: 75 East Division St., Chicago, Ill.
Tel. Delaware 8594

**GIACOMO BOURG**
TEACHER OF BEL CANTO
Leading Baritone Imperial Opera, Vienna
Scholarships for Gifted Young Artists
160 West 73rd St., N. Y. C. Tel. TRaf. 7-6700

ALMA **WITEK** VIOLINIST
Concerts & Recitals
INSTRUCTION
Faculty member, Academy of Allied Arts.
Tel. SChuyler 4-1216 349 W. 86th St., N. Y.

**Mildred DILLING**
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 3-8717

**JEAN BUCHTA, Mus. B.**
*Teacher of*
PIANO AND PRACTICAL HARMONY
*Special Courses for Laymen*
200 W. 55th St., N. Y. Circle 7-7615 or Circle 7-2086

**GEORGE ANSON**
PIANO
School of Music
Illinois Wesleyan University, Bloomington, Ill.

**PIETRO A. YON**
ORGANIST
Carnegie Hall, New York City Circle 7-0951

EDWARD **COLLINS**
*Pianist—Composer—Conductor*
503 Kimball Building Chicago, Ill.

**HARRIET FOSTER**
CONTRALTO—VOICE and COACH
140 East 52nd Street, New York City
Telephone: Wickersham 2-5537

**MINNETTA RIGGS GREENWELL**
Accompanist-Coach—Assisting Artist for late Evan Williams and other famous artists.
1400 Lake Shore Drive, Chicago. Tel. Whitehall 4180

**ETHEL GLENN HIER**
COMPOSER-PIANIST-TEACHER
Ensemble Classes
205 W. 57th St., New York CIrcle 7-5175

**HANNA BUTLER**
*Art of Singing*
512 Fine Arts Building Chicago, Ill.

**CYBELLA ABT**
Soprano
CHICAGO OPERA COMPANY
OPERA—CONCERT—RECITAL
625 Orchestra Bldg. Chicago, Ill.

**ARPAD SANDOR**
COACH
PROGRAM BUILDING FOR RECITALS
136 W. 55th St., New York Phone: CIrcle 7-6364

GEORGES **MIQUELLE**
*Cellist*
Orchestra Hall Detroit, Mich.

**SEYMOUR DE KOVEN**
*IMPRESARIO*
Suite 2003, 75 East Wacker Drive, Chicago, Ill.

**CECILE de HORVATH**
PIANIST
(*Baldwin Piano*)
418 Fine Arts Bldg., Chicago

**VITALY SCHNEE**
PIANIST—TEACHER
2052 North Lane Court, Chicago, Ill.
Phone Div. 6223

**EMILY ROOSEVELT**
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

RUTH **SHAFFNER**
SOPRANO—Soloist St. Bartholomew's Church
904 Park Ave., N. Y. BUtterfield 8-8411

**MAX JACOBS** *Violinist-Conductor*
TRENTON SYMPHONY ORCHESTRA
1013 Carnegie Hall, New York City

JOSEPH **REGNEAS**
VOCAL INSTRUCTOR AND COACH
"The Rodin," 200 West 57th St., New York

**Mme. Melanie GUTTMAN-RICE**
VOCAL INSTRUCTOR—Special courses for practical use in the theory and psychology given to teachers of singing.
370 Central Park West, N. Y. C. Riverside 9-3259

**HENIOT LEVY**
PIANIST
KIMBALL HALL CHICAGO, ILL

ALFRED **BOYCE**
TEACHER OF SINGING
128 W. 59th St., N. Y. C. CIrcle 7-7290

MADELENA **PALTENGI**
*LYRIC SOPRANO*
Songs of Latin America, France and Russia, in native costume
160 W. 73rd St., N. Y. Tel. TRaf. 7-6700

**LUDWIG JUHT**
CONTRABASS SOLOIST and TEACHER
Member Boston Symphony Orchestra
Concert Mgt. Bertha Wells, 527 Newbury St., Boston

**OTTO LUENING**
COMPOSER—CONDUCTOR
Chairman Music Division Bennington College, Bennington College, Bennington, Vermont

EFFA **HAMILTON MORRIS**
President New York Federation of Music Clubs
102 Pierrepont St., Brooklyn, N. Y. Tel. MAin 4-6935

**MAURICE MATTESON**
*Director CAROLINA FOLK SINGERS*
University of South Carolina, Columbia, S. C.

**Mae DOELLING-SCHMIDT**
Pianist
Studio: Kimball Hall Chicago

**TOLLEFSEN TRIO**
Piano—Violin—Cello
CONCERTS—INSTRUCTION
946 President St., Brooklyn, N. Y. STerling 3-3730

**IDA HAGGERTY-SNELL**
SCIENTIFIC VOICE PLACEMENT
Franz Liszt Academy of Musical Arts, Baltimore Pike, Wawa, Pa.

**MARCELLA GEON**
PIANIST — TEACHER OF PIANO AND VOICE — OPERALOGUES
Studio: 160 W. 73rd St., N. Y. Tel. TRafalgar 7-6700

**MME. CLAY-KÜZDÖ**
VOICE SPECIALIST
Free Auditions—Scholarships
21 West 95th St., New York RIverside 9-0141

**KATE S. CHITTENDEN**
PIANOFORTE—REPERTOIRE—APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
CIrcle 7-5329

**CLARENCE DICKINSON**
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 412 Fifth Ave., N. Y. C.

CONSTANCE **BEATUS**
SOPRANO
1412 Steinway Hall, New York City

**VERA WEIKEL**
SOPRANO
Representative: Joseph Rehber
10 West 55th St., N. Y. C. COlumbus 5-5146

**HELEN LANIER**
SOPRANO
Mgt. Richard Copley, 113 West 57th St., New York

LEOPOLD TSCHARNA
**NASCHATIER**
*Basso* *Joint Recitals—Instruction* *Pianist*
62 Riverside Drive, N. Y. C. SUsquehanna 7-6728

**SIBYL SAMMIS Mac DERMID**
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS
160 W. 73rd St., N. Y. C.
Tel. TRafalgar 7-6701 and ENdicott 2-0748

SUE **HARVARD**
SOPRANO
Marble Collegiate Church, New York City
Address: 1412 Steinway Hall, New York City

**AMERICAN ACADEMY OF DRAMATIC ARTS**
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

**PIERRE LUBOSHUTZ**
PIANIST
Studios: 120 W. 70th St., New York City
Telephone ENdicott 2-7652

**Trinity Principle Pedagogy MUSICIANSHIP**
SIGHT SINGING { not "do re mi" / not numbers / not intervals
Working knowledge in three months course.
EFFA ELLIS PERFIELD
103 East 86th St. (at Park Ave.) N. Y. C.

**DALCROZE SCHOOL OF MUSIC**
PAUL BOEPPLE, Director
ALL BRANCHES OF MUSIC
9 East 59th Street New York

**LAWRENCE COLLEGE CONSERVATORY OF MUSIC**
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

**The Cleveland Institute of Music**
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
*Public School Music Course in conjunction with Western Reserve University*
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

**MU PHI EPSILON**
*National Music Honor Sorority*
National President: BERTHA M. KING, Minneapolis, Minn.
NATIONAL CLUB HOUSE
333 Central Park W., Apt. 33, New York
Telephone RIverside 9-9332
EDNA M. WERDEHOFF, Mgr.

**Westminster Choir School**
*Training choral conductors for the church, civic chorus, school and college*
JOHN FINLEY WILLIAMSON, *President* PRINCETON, N. J.

**MOOR DOUBLE KEYBOARD PIANO**
NEW ENGLAND CONSERVATORY BOSTON
SUITE 717, 30 ROCKEFELLER PLAZA NEW YORK

**INSTITUTE OF MUSICAL ART**
OF THE
**JUILLIARD SCHOOL OF MUSIC**
Ernest Hutcheson, Dean—Oscar Wagner, Assistant Dean
A school for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Science with Major in Music
120 Claremont Ave., New York City
Catalog Sent On Request

Vol. CXI, No. 13
Whole No. 2875

# MUSICAL COURIER

Weekly Musical Newspaper Established 1880

New York, Saturday, November 30, 1935

Copyright, 1935, by The Musical Courier Co., Inc.

## Symphonic Shower in London Brings Notable "First-Times"

### Walton "Arrives" As English Master—Foreign Scores Spicy in Content, While Tovey's is Meaty—Many Soloists Arrest Attention with Superior Art

By CÉSAR SAERCHINGER

LONDON.—A recrudescence of modernity has characterized London's concerts during the past ten days. Symphonies by William Walton and by Dmitri Shostakovitch, a Concerto Grosso by Ernst Krenek and cello concertos by Arnold Schönberg and Sir Donald Tovey (all heard within little more than a week) showed that conservatism and nationalism have not the grip on English musical life that they sometimes seemed to have in recent years. If not all of these works are strictly speaking new, they are at any rate new to London if we except Walton's symphony, three movements of which have been heard twice during the season preceding this.

In his first full-length symphonic work, Walton at thirty-two seems to have found himself. He has struck a balance between his earliest essays in the acrid linear style of the mid-European modernists (which earned him an honored place in the festivals of the I.S.C.M.) and the rather rhetorical sonorities of his oratorio, Belshazzar. He has gone a long way towards evolving a musical philosophy of his own and a personal articulation in which to express it. There are both beauty and power in it. Escaping the nostalgic mooning of the impressionists on the one hand, and the heavy *Weltschmerz* of the post Wagnerian symphonists of Northern and Eastern Europe, as well as the smug high-mindedness of Elgar, he stands forth as a modern activist with a touch of the rebel (as in the sardonic *scherzo*). The idiom is sometimes strident, even cacophonous; yet he is unafraid of diatonic chords and the finale exults in triads at the end. The last movement contains a masterly fugue on a long and characteristic theme. The orchestration is brilliant and sometimes noisy and there is if anything, too much intentional "bigness" *pour épater le bourgeois*. But altogether Walton stands head and shoulders above his countrymen.

It is not fair to compare his contemporary Shostakovitch's first symphony with this grand opus of the *arrivé*, for it was written eight or more years ago, in the lean, instrumental style of the modernists of yesterday. Despite this it does not escape the influence of Tschaikowsky and other foresworn gods. Shostakovitch's melodies have a clear-cut profile, sometimes eccentric but always interesting or even amusing. His mastery of orchestral polyphony is astonishing and there is a refreshing absence of bombast. The symphony is smaller in proportion than Walton's—pseudo-classical in conception—and the scherzo, though less striking foreshadows the brilliance of his tone picture based on Gogol's The Nose.

Krenek's Concerto Grosso too was written some years ago and when first performed its dissonant style obscured its highly spiritualized content. Today one's ears are so accustomed to dissonance and atonality that none of it sounds ugly, much of it beautiful. It reveals a contemplative and speculative mind of eminently high quality, a soaring idealism of a quasi-religious type. Krenek is more nearly akin to Walton than Shostakovitch, but more mature than either; the work is that of a poet and thinker with a vision of beauty as original as it is beguiling. Technically it is a remarkable example of the modern exploitation of early classical forms, and the juxtaposition of solo and tutti groups provides great aesthetic interest.

SCHÖNBERG AND TOVEY: TWO CELLO CONCERTI

Against these emanations of the younger but not youngest generation, the latest lucubration of the older master-mind was disappointing. Schönberg's cello concerto, professedly based on a concerto of the neglected eighteenth century composer Georg Malthias Monn, was incomprehensible even to Schönberg's admirers. He has apparently abandoned atonality and "twelve-tone scale," and also the serious business of the composer, for the tricks of the re-composer (or de-composer) familiar from the lesser antics

(*Continued on page 28*)

## Martha and La Juive Stir San Francisco Audiences

### Schipa, Jepson and Glade Win Appreciation in Flotow Opera—Halevy Tragedy Exerts Deep Appeal with Rethberg, Martinelli and Clemens—Morini and Roth Quartet Among Recital-givers

By CONSTANCE H. ALEXANDRE

SAN FRANCISCO.—The performance of Flotow's opera, Martha, as presented by the San Francisco Opera Company, was an admirable one in every respect.

A catalogue of the singers is a catalogue of excellences. Tito Schipa, making his first appearance of the season as Lionel, was in exceptionally fine voice. It seems to have acquired a new freshness and beauty, and the bravos which were his were well earned. Mr. Schipa sang his part with warmth, with a musical intuition, with fervor and earnestness of conviction that made the role stand out vividly. To the oft-distorted aria, M'appari, Mr. Schipa gave a real meaning. Schipa acted the role with romantic ardor, with intelligence and feeling.

Two young American artists—Helen Jepson and Coe Glade—made their San Francisco debuts upon this occasion. As Lady Harriet, Miss Jepson did some of the best singing that has been heard in the Opera House so far this season. Her tones were crystal clear, and while time and again she was called upon to take notes in the highest register, she did it with a graceful ease that marks here the true artist. Good to look upon as well as to listen to, Miss Jepson succeeded in impersonating her role with animation and intelligence.

Coe Glade did the part of Nancy with great spirit, singing the music beautifully and presenting a real charm in appearance. Miss Glade's voice is one of luscious texture, remarkable smoothness, flexibility and resonance and she uses it with consummate art.

Another artist who made a pleasing impression was Henri Shefoff, a fine basso, who was cast as Plunkett. Louis D'Angelo was infectiously humorous as Sir Tristan. An excellent bit of character acting was provided by Douglass Beattie as The Sheriff.

Too much cannot be said of the ardor and skill with which Richard Lert prepared the performance. He gave a worthy reading of the lovely score, and at the conclusion of the performance was brought before the curtain to share honors with the principals.

LA JUIVE GIVEN MAGNIFICENT PRODUCTION

Enthusiasm ran high when Halevy's La Juive was thrillingly performed before one of the most demonstrative audiences yet seen at the Memorial Opera House this season. Glorious singing is the most essential thing in The Jewess, and glorious singing indeed was heard from the principals who took part in the opera,.

Chief interest was focused upon Giovanni Martinelli, who interpreted the role of Eleazar. Mr. Martinelli sang the music of his part, which is well suited to his voice, in a heroic manner, never neglecting an opportunity to bring out its beauty, never exaggerating it, but holding the interest in it and the dramatic character from beginning to end. His make-up was splendid and his action both dignified and convincing. Mr. Martinelli has made Eleazar a living character and after his stirring singing and act-

(*Continued on page 13*)

## Traviata to Open Metropolitan

### Bori, Crooks and Tibbett to Sing in Verdi Work—New Investiture for Initial Production—Hänsel and Gretel to Share Matinee Bill with Divertissement by American Ballet

The Metropolitan Opera Association through its general manager, Edward Johnson, has announced that the opening performance of the season, on December 16, will be Verdi's La Traviata. The principal roles are to be sung by Lucrezia Bori, Richard Crooks and Lawrence Tibbett. The opera will be conducted by Ettore Panizza. New scenery and costumes have been designed by Jonel Jorgulesco, who last year did the sets for Don Pasquale. This performance marks the first appearance at the Metropolitan of the American Ballet under the direction of George Balanchine.

A holiday matinee of Hänsel und Gretel is announced for December 20. The principals in this opera will be Mmes. Queena Mario, Editha Fleischer, Dorothee Manski, Doris Doe, Pearl Besuner and Dorothea Flexer. The role of Peter will be sung by Eduard Habich, making his debut at the Metropolitan. Karl Riedel will conduct. For the second half of the program there will be a special ballet divertissement presented by the American Ballet under Mr. Balanchine. Details of this presentation will be announced later.

FOUR OPERAS FOR PHILADELPHIA

It has been confirmed that the Metropolitan will pay four visits to Philadelphia this season, restoring a custom that lapsed last year during the Philadelphia Orchestra's own production of operas. The Quaker City series opens on December 17 with a performance of Tosca. The dates of the other visits are January 28, February 18 and March 3. Among other works to be presented is Tristan und Isolde.

Four performances are also scheduled at the Academy of Music in Brooklyn, to take place on January 21, February 11 and 26, and March 17. It was also stated that Brooklyn might possibly share in the Metropolitan's supplementary season next spring.

(*Continued on page 6*)

## Opera and Ballet Premieres Interest Public in Prague

### Novelties Include Danced Scores by Szymanowski and Tcherepnin—Czech and Other Orchestral Works Introduced—Modern Chamber Music Performed

By GERTH-WOLFGANG BARUCH

PRAGUE.—A great success of the German Theatre was a new comic opera by Theodor Veidl, entitled Die Kleinstädter (The Provincials). It is based on the comedy of the German poet Kotzebue. The present version entailed a new arrangement of the action, which now has three acts. Throughout the work, the composer disclosed advanced stagecraft. The score, written in traditional vein, employs a small orchestra, the conversational tone of the singers and the forms of old-time opera, ranging from the Lied to the ensemble. Apart from the parody parts, the best numbers are these ensembles, in which Veidl perhaps best reveals his ability. Under capable Georg Szell, the premiere brought the composer enthusiastic plaudits. Producer Renato Mordo, scenographer Leopold Kotulan, and the singers (Lydia Kindermann, Rose Book, Julius Gutmann, Reinhold Popovic) were also given much applause.

SHORT MODERN OPERAS

Thanks are due Paul Aron, German refugee musician, for his reckless courage in giving us the first local hearing of Saul, by Hermann Reutter; Le Pauvre Matelot, by Milhaud; and Le Renard, by Stravinsky. Assisted by members of the German orchestra, the private ensemble and its leader—Aron conducting—delighted with well-balanced performances applauded by a packed house.

NEW DOUBLE BILL

It is possible to speak of the first representation of Stravinsky's Nightingale only in terms of highest praise. The leading roles were excellently sung by Rose Book (Nightingale), Hilde Konetzni (Cook-maid), Lydia Kindermann (Death), Adolf Fischer (Fisher), and Josef Hagen (Emperor). A pleasant restoration of Puccini's Gianni Schicchi followed, Theodore Scheidl receiving much applause for his fine portrayal of the title part. The two works were directed by Fritz Zweig, stage-managed by Renato Mordo, and equipped by Frank Schultes.

VERDI CYCLE

The only scenic renewal of the whole series of Verdi performances was Flagstaff, under the baton of Zweig. Josef Schwarz, in the title role, understood how to make the most of his voice. With him were Hilde Konetzni (Mrs. Ford), Lydia Kindermann (Quickly), Elisabeth Wanks (Meg Page), Lotte Medak (Nanetta), Josef Hagen (Ford), Josef Riawez (Fenton), Jaro Libal (Cajus), Fritz Gollnitz (Bardolph) and Julius Gutmann (Pistol). The settings by Leopold Kotulan, and Mordo's stage-management left much to be desired.

(*Continued on page 27*)

## Saint-Saëns Honored by Brussels Opera

### Manhattan Quartet and Steele-Clovis Duettists Show American Proficiency—Gieseking Charms

By SIDNEY VANTYN

BRUSSELS.—It was only natural that La Monnaie, the time-honored Opera of the Belgian capital, should honor the memory of Saint-Saëns with a gala performance of Samson et Dalila, since that work was given in Brussels in the original French text in 1878, on the platform of the Société de Musique. The present performance was entrusted to M. Mancel, Mme. Nysa, and Mme. Pauwels, M. Bastin conducting.

Also a great success, though it has nothing to do with a centenary, was the recent production of Die Meistersinger, a work in high favor with our public just now.

MANHATTAN QUARTET APPEARS

The program of an excellent American ensemble, the Manhattan String Quartet, included quartets by Haydn, Hindemith and Beethoven. The fact that the Manhattan players perform all their programs from memory, is sufficient proof of the amount of practice and extraordinary care with which they prepare them.

I must admit that hitherto there has been personally felt an entire want of sympathy for Hindemith's compositions, but the Manhattanites' performances of him quite converted me. His quartet proved to be in their hands a profoundly arresting and interesting work. A Beethoven quartet was another proof of the remarkable musical ability of this group. Certainly this opus

(*Continued on page 6*)

# St. Louis Orchestra Begins Series with Largest Seat Sale in Fifty-six Years

## Golschmann Welcomed on Resuming Baton in Excellent Concerts—Rachmaninoff Has Ovation, Playing His Third Concerto—Flagstad Initiates Civic Course—Principia Presents Mary Moore

ST. LOUIS, MO.—With the largest advance seat subscription sale in its history, the St. Louis Symphony Orchestra began its fifty-sixth season on November 8 and 9, under the leadership of Vladimir Golschmann. Last season's orchestra personnel having been retained intact, one week's rehearsals brought the orchestra to its accustomed virtuoso stride, and the opening orchestral program featuring the Beethoven seventh symphony was enthusiastically welcomed by the large gatherings. In addition to the Beethoven, Mr. Golschmann's readings of the Gluck overture to Iphigenia in Aulis; Dukas' Sorcerer's Apprentice; the preludes to Moussorgsky's Khovanstchina and Wagner's Die Meistersinger were in every sense masterful accomplishments.

The concerts of November 15 and 16 brought the annual appearance of Rachmaninoff, and again the SRO sign was in evidence. At the conclusion of the composer's interpretation of his D minor concerto No. 3, after many recalls, the orchestra arose and played a fanfare. During the ovation, Rachmaninoff led conductor Golschmann to the footlights to share in the acclaim for the brilliant orchestral accompaniment he afforded. For the orchestral numbers, Mr. Golschmann offered the Haydn Drum Roll symphony and Der Freischütz overture, both magnificently interpreted.

STUDENT SERIES BEGUN

The first of the Symphony Student Concert Series was given on November 13 to nearly 3300 school children. A total of 3039 season subscribers attended the performance, the largest number in the fourteen years these concerts have been held. Season tickets issued to students show an increase of twentyfive per cent over the number issued last year.

Mr. Golschmann is appearing as guest conductor with the Philadelphia Orchestra during the week of November 18, and in turn, the St. Louis orchestra will be led for the first time by the American conductor, Werner Janssen.

CIVIC MUSIC LEAGUE PRESENTS FLAGSTAD

The Civic Music League season opened on November 17, presenting Kirsten Flagstad in her St. Louis debut. One of the truly great singing artists of the generation, Mme. Flagstad ably vindicated all of the extravagant praise that had preceded her. Three arias, two from Tannhäuser and one from Der Freischütz; song groups from Finland and Norway together with a generous representation of German Lieder and some of the newer works by American composers constituted the singer's ambitious and unhackneyed program. Perfection of vocal production, meticulous phrasing and a gift for interpretations coupled with a magnetic and gracious personality are component parts of Mme. Flagstad's artistic equipment, the equal of which is to be found only in rare instances among the singers of today. Mme. Flagstad's conquest of her audience was complete. The excellent accompanist for the occasion was Edwin McArthur.

MARY MOORE SINGS IN PRINCIPIA COURSE

The annual Concert and Lecture Course sponsored by The Principia was inaugurated with a song recital by the young Irish-American soprano, Mary Moore, who made her first local appearance. In a comprehensive program of arias and songs in several languages Miss Moore afforded a pleasurable evening, revealing a clear and fresh young voice that augurs well for future success. She was well received by a brilliant audience that was favored with several deserved encores.

O. C.

*MARJORIE GARRIGUE,*
*pianist, recently made her New York debut following appearances in London and Paris. Miss Garrigue is appearing in concerts in and around New York.*

# Music in Brussels

(*Continued from page 5*)

overture, which expresses the sadness that Mr. Harris conceives to be an American groping toward deep spiritual yearnings, was extremely well done as was the clashing, chaotic last half which is a perfect expression of the struggle of will for power.

Equally well played were the Euryanthe Overture (Weber) which opened the program and the dashing, fiery Slavonic Dances (Dvorak) which brought this concert to a splendid close.

has been admirably read by other ensembles, but the Manhattan's delivery appeared to have more "real life" in it.

The Steele-Clovis Vocal Duo gave us a delightful evening at the Beaux-Arts. Their program was varied, well sung and their success deserved.

GIESEKING SCORES

Gieseking appeared here in recital before a full house. What this means, only those who are acquainted with the Great Hall of the Fine Arts Palace, can understand. His success was as usual triumphant. The printed program looked long, but as Gieseking performed it, it was all too short.

PARISIAN ARTISTS

The Maison d'Art gave us the opportunity of hearing and admiring the entirely excellent artistic qualities of the Paris Instrumental Quintet, the group scoring a marked success at the Beaux-Arts. Works by Mozart, Debussy, Couperin, Malipiero, and Jongen, figured on their loudly applauded program.

# Flagstad Attracts Omaha Throng

## Larger Hall Necessary for Soprano's Recital Before Tuesday Musical Club—Ted Shawn Dancers Applauded

OMAHA, NEBR.—The Tuesday Musical Club has housed its attractions in the auditorium of the Joslyn Memorial since the completion of that edifice some years ago, but this season the large increase in the number of subscribers has caused the club to move to the Central High School Auditorium, which accommodates several hundred more. Even so, the room was filled to overflowing on the occasion of the opening program, which was given by Kirsten Flagstad, soprano of the Metropolitan Opera. This artist's singing, embodying as it did flawless beauty of vocal tone, rare perfection of voice control and extreme versatility and richness of emotional expression, found fullest favor in the minds of the hearers, who applauded with untiring fervor through the course of the evening. Chief among the singer's offerings were the Leise, leise aria from Der Freischütz, a group of Schumann and Schubert songs, two arias from Tannhäuser and the Liebestod from Tristan and Isolde. Edwin McArthur supplied a beautiful pianistic background.

Ted Shawn and his ensemble of Men Dancers appeared here last month in the Technical High School auditorium, as one of the attractions provided for the entertainment of the members of the Nebraska State Teachers' Association in session here at the time. And capital entertainment this group did indeed afford with their highly imaginative and stimulating dances all worked out with extreme subtlety and finesse. The high point of the evening was Shawn's interpretation of The Hound of Heaven, though the Labor Symphony vied with it in interest. Barton Mumaw shared honors with Shawn as solo dancer, and Jess Meeker shone not only as a capable pianist but as composer of much of the music performed.

Performers featured in the Joslyn Memorial muicales the past month were Esther Leaf and Martin Bush, organists, Fred G. Ellis, baritone, Berneice Dugher, pianist and the Peru State Teachers College choir, directed by G. H. Steck.

J. P. D.

### *N. Y. Oratorio Society to Honor Memory of Carnegie*

The Oratorio Society of New York (Albert Stoessel, director) has announced plans for its sixty-second annual season of choral music. More than 300 trained amateur singers will appear in the society's presentations, assisted by prominent soloists and a full orchestra. Handel's Messiah will be given its 112th performance by the society on December 20 at Carnegie Hall. In honor of the centenary of Andrew Carnegie's birth, which is being celebrated this year, the performance is dedicated to his memory. The founder of Carnegie Hall was president of the Oratorio Society from 1888 to 1918. The society's customary spring performance of Bach's B minor Mass, unabridged, is scheduled for Carnegie Hall on March 3. Other concerts in which the full chorus takes part include a program of old and new choral music for members and subscribers on May 2, at the concert hall of the Juilliard School of Music, and a performance of Beethoven's ninth symphony, March 27, in the Beethoven Cycle of the Juilliard School.

### *Ann Arbor Concert Patrons Greet Rachmaninoff and Don Cossack Chorus*

ANN ARBOR, MICH.—After an absence of two years from the Hill Auditorium stage, Serge Rachmaninoff found 4200 admirers present to hear his piano recital on November 6. That no one was disappointed was indicated by the enthusiastic applause as the audience recalled him time and time again, the great artist responding with five encores.

On November 11, the Don Cossack Russian Chorus, Serge Jaroff, conducting, made its fourth appearance in Ann Arbor in five years and its enormous popularity is none the less diminished, in fact the number of juveniles in the audience would indicate that it is increasing. They presented an entirely new program which was in three sections, the first being composed of five works of a religious nature taken from the great wealth of Russian Church music. The Credo by Gretchaninoff carried the listener into the atmosphere of the orthodox liturgy where he was held through the performance of Tschaikowsky's Praise Be Thou, O Lord, Kastalsky's We Sing to Thee, The Funeral Song by Tschesnokoff and Who Can Equal Thee, by Bortniansky. Through all these the audience was held in reverence by these admirable singers.

The remainder of the program was given over to secular and folk songs of the Russians, not very well known to Americans but giving them great delight just the same. The credit goes easily to the little man, their conductor, who has not only formed a splendid chorus but has won the American people by his charm and genuineness.

A. McL. T.

### *Szigeti to Play Only New York Recital December 7*

Joseph Szigeti makes his only New York appearance this season on December 7, when he gives a recital at Carnegie Hall. Szigeti himself has made three transcriptions for his program: the Etude in Thirds, by Scriabin; three pieces from the Capriol Suite of Peter Warlock; and the Chant Russe and Rondo of Weber. Szigeti played the Scriabin piece in London recently. The Warlock music was based on tunes by Arbeau, sixteenth-century French composer, who wrote the earliest extant treatise on dancing in the form of a dialogue between himself and Capriol, a lawyer, who found the art of dancing a necessary accomplishment in his profession.

Two arrangements of Stravinsky are also on Szigeti's program, the scherzo from the Fire Bird Suite and Danse Russe, the carnival episode of Petrouchka. The two major works Szigeti will offer are the Beethoven sonata in G, op. 96, and the Bach sonata in C for violin alone.

### *Guy Maier's November Activities*

The concert activities of Guy Maier, pianist, for November consisted of two Musical Journeys (as part of a series of four of these programs) for the Women's City Club of Detroit—the first concerned with Chopin and Spain, the second with Grieg and Norway; two concerts for the Morning Musicales of Syracuse, N. Y.; appearances with Lee Pattison in Hartford and New York; other concerts in Poughkeepsie, N. Y., LaGrange, Ill., Davenport, Iowa, and Albany, N. Y.

### *Trenton Symphony Orchestra Launches Season*

TRENTON, N. J.—With Max Jacobs conducting, the Trenton Symphony Orchestra opened its 1935-36 season on November 19 with a highly artistic concert in the Memorial Building. Inspired by the large and appreciative audience of music lovers, the orchestra played exceptionally well, doing notably in the presentation of the Tschaikowsky fifth symphony. The mystery and melancholy sweetness that characterizes this work was beautifully conveyed in the first three movements, the orchestra then rising to the triumphant climax that brings the poignant work to a close

Another number that caught popular fancy was Roy Harris's overture, When Johnny Comes Marching Home, the first of the contemporary American compositions to be presented by the orchestra this winter. Although most of the audience were hearing the work for the first time, they immediately caught the spirit of it. Mr. Jacobs gave it a sympathetic interpretation, bringing out Mr. Harris's idea of ribaldry, sadness and struggle for power as typical American emotions. That portion of the first half of the

### *Hofmann Appearing As Soloist with European Orchestras*

Josef Hofmann was soloist with the Colonne Orchestra in Paris, November 24, after which he went to Liverpool to play with the Liverpool Philharmonic Orchestra on November 26, then to Bournemouth, as soloist with the Municipal Orchestra on November 27, returning to London for his final recital on November 30. December 2 and 3, he gives recitals in Glasgow and Edinburgh, and then goes to Spain, playing in Valencia, Barcelona and Madrid, closing his present European tour with two appearances in Lisbon, as soloist with orchestra and in recital. Mr. Hofmann arrives in New York about January 1, and will open his American season with a recital in White Plains, N. Y., in Mrs. J. F. Olney's concert series, January 10. Mr. Hofmann's New York recital is scheduled for February 8 in Carnegie Hall.

### *Cherkassky Returning to America After Tour of Orient*

Shura Cherkassky will arrive in New York in the early part of December, returning from a tour in Japan and China. He is coming home by way of Russia and France. His first New York appearance for the season will be with the National Orchestra Association (Leon Barzin, conducting), in Carnegie Hall on January 27, and he is to be heard in a recital in Town Hall, New York, on February 1.

# Metropolitan Opera

(*Continued from page 5*)

Announcement was made by Mr. Johnson and by the Associated Musicians of Greater New York, Local 802, that the minimum wage scale of $125 for members of the Metropolitan Opera orchestra would again be in effect this season. There would be, it was said, no reduction in the form of donations to the opera association, as in the last few seasons. According to a statement made by the secretary of the New York union, Jacob Rosenberg, the players had donated ten per cent of their salaries to this fund since 1932. The musicians agreement calls for eight performances a week, no opera to last longer than four hours. The season extends over fourteen weeks, with a possible tour of a fortnight afterwards. A new arrangement will be negotiated for the supplementary series of operas in English to be offered by the Metropolitan in the spring.

# Hamburg Hears New Soloists And Restores Old Scores

## Americans Win Favor—Casella a Visitor—Felix Woyrsch Seventy-Five Years Old—Graener Opera Resurrected

HAMBURG.—Today's chronicle must tell about several young artists whose first Hamburg appearances were greeted with favor. First mention goes to Ginette Neveu, young French violinist who won the Warsaw Prize, 1935. Her Brahms concerto, under the direction of Eugen Jochum (Ginette is a pupil of the Boucherit-Chailley School, of Paris) was an admirable presentation. Eva Juliane Gerstein and Bertha Metzmacher, young singers, as also Carl Heinz Ahrens, young pianist of advanced attainments, likewise charmed their audiences.

### AMERICAN GUESTS

There were also guests from America, the effective duet singers, Eleanor Steele and Hall Clovis, exquisite as to program and interpretations. Alfred Cortot from France was twice acclaimed—the first time for his performance under Jochum, of the Schumann piano concerto delivered with considerable fantasy and engaging charm. Cortot's Bach, the same evening, was not convincing—it was too arbitrary. His Chopin evening won him many new friends, and his art although foreign in taste and spirit, has indeed enchanted our local listeners.

### GIESEKING PLAYS TRAPP

Gieseking played a new piano concerto by the Berlin composer Max Trapp (and as if this obstinate music were written only for him) with admirable power and flexibility. In some Mozart which followed, he gave incredibly delicate dynamics, a perfect wonder of soft colors.

### RAMIN RETURNS

Günther Ramin, organist of St. Thomas Church, Leipsic, returned to his numerous Hamburg friends for an organ evening in St. Jacoby. His playing of Bach and old masters was a real event. The following day he opened the new organ in the St. Jacoby Church at Lubeck.

From Italy came Alfredo Casella, one of those musicians who seems to be equally at home as critic, composer and performer. His piano art at once shows the creator, as he seems to give significance to all music. Like Elly Ney, he has founded his own Trio and captivates with unusual programs. Recasting takes an important role in his work—he brings out eighteenth century sonatas with *basso continuo* and fills them in modern manner with audacious dissonances. It thus transpired that Bach's sonata for three, from the Musikalisches Opfer, had a strange face. Music in Casella, however, is so powerful that one listens with interest until the last sound.

### STAATSOPER DOINGS

The Staatsoper has concerned itself with Graener's opera, Don Juan's Last Adventure. Twenty years ago I travelled to Lübeck where the work was first given (because the book was by Anthes, a teacher in Lübeck). Its form has been altered with respect to score, but the book remains untouched. The whole thing provides a splendid evening especially as General Superintendent Strohm has done everything possible with stage management, scenery, orchestra, singers and so on. Richard Richter, conductor, had before him a score which suits him splendidly and he was given an ovation for his reading. Graener and Anthes, both still living, bowed thanks from the stage.

### WOYRSCH CELEBRATED

The seventy-fifth anniversary of Felix Woyrsch was celebrated by a performance over the radio, of his opus 75, his fifth symphony. Its simple language seems always up to date, and is lovable and worthy music. A large chorus gave his mass, Das deutsche Sanctus, which he wrote with the same objective Brahms had in his Requiem.

EDITH WEISS-MANN

# Reading Symphonic Drive Prospers

## Fifty-five Per Cent Gain in Subscriptions Expected for Season Under Hans Kindler—Tibbett Recital Is Feature of Early Season

READING, PA.—The campaign instituted by the symphony board of the Reading Musical Foundation to secure subscriptions for the series of concerts by the Reading Symphony Orchestra has been remarkably successful. All records of previous years have been surpassed and the board estimates that there will be a fifty-five per cent increase in subscriptions over last year.

The first symphony concert of the season (Hans Kindler, conductor) was held on November 24 with Gloria Perkins, eleven-year-old violinist, as guest artist in the Wieniawski concerto No. 2. A review of the concert will appear in a later issue. Miss Perkins will make her New York debut in December. The Reading Symphony Orchestra, which now numbers eighty members, is taking pride this year in the fact that eighty per cent of its musicians are citizens of Reading or its environs.

Lawrence Tibbett opened the Haage Series at the Orpheum Theatre on November 13. The program was virtually the same as that which Mr. Tibbett sang recently in Philadelphia. The Reading audience, which filled the house and overflowed onto the stage, was wildly enthusiastic in its reception of Mr. Tibbett.

Organ Night featured the program of the Reading Music Club in its second meeting of the year on November 10. The program, which was given in St. Luke's Lutheran Church, consisted of solos by organist members of the Music Club and several choral numbers by the club chorus under the direction of Ralph Fisher Smith, director of music in the public schools of Reading.

Chester Wittell, musical director at the Wyomissing Institute of Fine Arts, has announced a six weeks' series of lectures entitled The History of Music, at the Institute. The lectures will be illustrated by Mr. Wittell and members of the music department.

Departing from its usual custom, the Reading Opera Society made its first appearance of the season in a concert at the Woman's Club on November 21. An opera by the society will be presented in the latter part of the winter.

C. A. R. A.

### *Eleanor Spencer to Return for American Tour*

Eleanor Spencer, American pianist, who has been living abroad for a number of years, will return to this country in December for recitals in New York and Boston. Miss Spencer last played in New York in February, 1930. Miss Spencer was born in Chicago and as a child commenced her musical studies under the late William Mason. Her European debut was made in London and her engagements have taken her to every part of Europe. She is one of the few American artists who has made a prominent place for herself in European concert centres. Among the European conductors under whose baton she has played are: Arthur Nikisch, Willem Mengelberg, Erich Kleiber, Oscar Fried, Georg Schneevoigt, Peter van Anrocy, Vaclaw Talich, Nikolai Malko, Ernst von Dohnanyi, Phene-Baton, Georg Szell, I. Irak, Leo Blech, and Arthur Fleischer. Miss Spencer's New York recitals this season take place in Town Hall, January 14 and 28. She will play in Jordan Hall, Boston, on January 25. Miss Spencer's tour is under Richard Copley.

### *Hertzka Prize Offered for Stage Work*

VIENNA.—The jury of the Emil Hertzka Memorial Fund has announced that the prize for 1936 (3,000 Austrian schillings) will be awarded for a musico-dramatic work, either opera, pantomime or ballet. The works are to be submitted before January 31, 1936, to Dr. Scheu, Sekretariat, Emil Hertzka Stiftung, Opernring 3, Vienna I, Austria. The jury to select the winning work includes Ernest Ansermet, Alban Berg, Ernst Krenek, Karl Rankl (director of the Graz Opera), Dr. Lothar Wallerstein, Dr. Egon Wellesz and Alexander Zemblinsky.

R. P.

(Photo by Townsend)

EUGENE ORMANDY

### *Ormandy Schedules Novelties with Minneapolis Symphony Orchestra*

With subscriptions well in advance of last year and with the opening month behind it, the Minneapolis Symphony Orchestra has entered another season. Eugene Ormandy, now conducting the orchestra for the fifth consecutive season, presented Kirsten Flagstad and Nino Martini as soloists during the first fortnight and soloists of equal prominence are promised for the months to come.

On November 29 Ormandy introduced to Minneapolis the Rhapsody for piano and orchestra (on a theme of Paganini) of Serge Rachmaninoff, with the composer as soloist. The following week he will celebrate the seventieth birthday of Sibelius with a festival program devoted to the works of the Finnish master. Later in the season he plans the first Minneapolis performances of Mahler's four songs, Lieder eines Fahrenden Gesellen, with Nelson Eddy as soloist, in commemoration of the double anniversary of the composer. The winter 1935-36 marks the twenty-fifth anniversary of Mahler's death and the seventy-fifth of his birth. Other novelties for local audiences on Ormandy's schedule are Bruckner's seventh symphony, Schubert's fifth symphony, Hindemith's symphony Mathis der Maler, Sonzogno's tango, suite from Zador's ballet The Machine Man, the Mozart divertimento No. 17, and American works to be announced later.

On December 20 Ormandy is directing the entire first act of Die Walküre without cuts. Agnes Davis sings the part of Sieglinde. In February Gregor Piatigorsky is soloist and in March Jascha Heifetz is to appear. The conductor is also giving Strauss' Don Quixote in the near future in order to allow a virtuosic opportunity for the orchestra's new first cellist, Frank Miller. Later he is conducting Strauss' Also Sprach Zarathustra.

During January and February the Minneapolis Symphony Orchestra will make a midwinter tour in the course of which it will give concerts in Rockford and Chicago, Ill.; Ames, Iowa; New Orleans; Columbus, O.; Grand Rapids, Mich.; Indianapolis; Toledo; Winston Salem, Greensboro, and Chapel Hill, N. C.; Jacksonville and Tallahassee, Fla.; Jackson, Miss., and Pittsburgh.

At the end of the season Eugene Ormandy comes east for a fortnight. He is to conduct the Philadelphia Orchestra in Philadelphia on March 27 and 28 and on April 3 and 4; in Baltimore on April 1 and in Washington on April 2.

Fourteen full hour programs by the Minneapolis Symphony Orchestra (Eugene Ormandy, conductor) have been added to the National Broadcasting Company's schedule of symphonic events for the current season. This new series will be heard over an NBC-WEAF network every Thursday, beginning December 12 and extending to January 16, and from February 20 to April 16. A work by a representative American composer and a major work from the standard repertoire are included on each program.

NBC has already announced thirty-nine hourly broadcasts by the Boston Symphony Orchestra, fifty-three by the Rochester Philharmonic and Civic Orchestras, the General Motors Sunday night symphony hours, fifty-two by the Radio City Music Hall Orchestra, ten by the Cleveland Orchestra (yet to be scheduled), a new series by the United States Navy Symphony Orchestra, and a new series by the NBC String Symphony, begun November 21.

# Duluth Orchestra in Native Work

## Paul Lemay Directs Horace Johnson's Suite, Imagery, in Second Program of Season—Rose Bampton Is Feted Soloist

DULUTH, MINN.—In the second concert of the season by the Duluth Civic Symphony Orchestra (Paul Lemay, conductor) the soloist, Rose Bampton of the Metropolitan Opera, made a memorable impression with her singing of the Liebestod from Tristan and Isolde. Miss Bampton's thorough schooling, the richness of her contralto voice and her charm of manner won her audience completely. The ease with which she sings added greatly to the enjoyment of her audience.

Miss Bampton's other songs were When I Am Laid in Earth from Dido and Aeneas (Purcell) and Bel raggio del sol from Semiramide (Rossini), which gave scope for a display of her talents in widely differing types of song. Miss Bampton's encores were Il est doux from Herodiade (Massenet) and Deep River. Her performance exceeded expectations, which were high, for her radio work had made many friends for her here.

Of great interest, and much enjoyed was the suite, Imagery, by Horace Johnson. The appeal to the imagination, the conjuring up of a picture of India, and the production of an appealing Oriental flavor were all accomplished without wandering into the "descriptive" category, or using any effect more bizarre than lovely. The melodies are graceful and pleasing and the instrumentation, with some delightful work for woodwinds and percussion instruments, really fine.

The audience, which had small idea of what to expect, was favorably surprised, for the music is thoroughly enjoyable and the melodies, for all their Hindu atmosphere, do not wander far enough from Western ideas to become baffling to the average listener, as do some attempts to use the melodies of other lands. Mr. Lemay's sensitive direction was much appreciated in this somewhat delicate work.

Wagner supplied the music for the entire second half of the concert, which opened with the Tannhäuser Overture, played with a real confidence and fire. The playing of the orchestra improves steadily, and the tone color, as brought out in this and the other Wagnerian works seemed brighter and clearer than before.

From Die Meistersinger Mr. Lemay had selected the Dance of the Apprentices and the Procession of Mastersingers, and the lighter Wagner of these works got a good reading, which brought out the contrast with the more serious ones before and after.

Opening the concert was the overture to Der Freischutz, the perennial favorite by von Weber. It was handsomely done, and made a fine beginning for one of the best evenings of music this city has had in years.

C. B. C.

### *Hagerstown, Md., Orchestra Makes Debut Under Stephen Deák*

HAGERSTOWN, MD.—An audience of 1,000 gathered in St. John's Lutheran Auditorium on November 14 to hear the first concert of the new Hagerstown Symphony Orchestra. This is an organization, under the baton of Stephen Deák, made up of seventy-five musicians. Besides Hagerstown, the orchestra is identified with Waynesboro, Chambersburg and Frederick.

The initial program brought the Hebrides overture of Mendelssohn, Schubert's Unfinished Symphony, the Valse Triste of Sibelius, Grieg's Peer Gynt suite, the Blue Danube waltz of Johann Strauss, Berlioz' Rakoczy March and Lecuona's Malaguena, the last orchestrated by Dorothea Ortmann, graduate of the Peabody Conservatory of Music. The program notes were compiled by Mrs. Stephen Deák, pianist.

Mr. Deák is a conductor of musicianly strength and purpose. His manner on the podium is simple, direct and without unnecessary gestures. In the five months the orchestra has been rehearsing, the various sections have developed a highly creditable execution and attained good tonal balance. Their observance of rhythm is consistent, and the whole orchestra responded alertly to Mr. Deák's baton. Hearty applause rewarded conductor and players. A series of these concerts is to take place this season.

T. S.

# Sevitzky Presents Weingartner Version of Rare Schubert Symphony in Boston

## Lea Luboshutz Appears with Peoples Orchestra—Children's Programs Launched—Helen Teschner Tas Among Welcomed Recitalists

BOSTON.—The Peoples Symphony Orchestra here, conducted by Fabien Sevitzky, gave a well-balanced program on November 17. Naturally, the storm kept a good many people from Jordan Hall, who might otherwise have been attracted. The best laid artistic plans will go askew under such conditions. Mr. Sevitzky opened his program with the symphony in E major of Schubert in Felix Weingartner's version. It will be remembered that this symphony was written, or rather sketched, by Schubert in 1821. The harmony of the last three movements was incomplete, and the orchestration was unindicated. A complete version was made by John Francis Barnett and performed at the Crystal Palace Concerts in London in 1883. The same version was also given in New York in 1928. Dr. Weingartner's version, which was played by Mr. Sevitzky for the the first time here, was given its premiere in Vienna a year ago. Mr. Sevitzky and the Peoples Orchestra gave it a clear and sympathetic interpretation. As a symphony, it is to be compared with those of Schubert before the Unfinished and the great C major. Mr. Sevitzky is to be congratulated for his initiative in bringing it to our attention.

Lea Luboshutz was the soloist of the afternoon in the Bruch violin concerto in G minor. Mr. Sevitzky announced that Mme. Luboshutz had given her services to the Peoples Symphony Orchestra. Her performance was vigorous and interesting, and her tone was of a delightful warmth. She was given a cordial reception by the audience. The orchestral accompaniment was in excellent taste.

A Soliloquy by Bernard Rogers (which had just been heard here) was well played and again proved agreeable, if inconsequential, music. The flute solo was played by Edward Kurth with great sympathy. Saint-Saëns' symphonic poem, Phaeton, and the prelude to Die Meistersinger of Wagner completed the concert. The playing showed the Peoples Symphony Orchestra in good form, and Mr. Sevitzky's readings had that competent musicianship that demands admiration.

### CHILDREN'S SERIES INAUGURATED

November 16 again brought the beginning of a series of three concerts for children, given in Sanders Theatre, Cambridge, under the musicianly direction of Russell Ames Cook. Since Ernest Schelling stopped giving his children's concerts here, there has been little in the way of providing music and pleasurable instruction for juniors. Last year Mr. Cook and a group of determined ladies made a beginning. Success crowned their efforts. It is said that the three concerts this year have received even more interest at large. The music is of the best, the instruction of the least pretentious. Members of the Boston Symphony Orchestra performed in the first concert. Mr. Cook chose for the program a ballet suite by Rameau, arranged by Felix Mottl; the Petite Suite by Debussy and Haydn's symphony in G major, the Military. Mr. Cook told the audience what he thought of the music and then indicated that it was much better to do that thinking for oneself. Each instrument in the orchestra was heard alone in some typical selection and then shown and described to the audience. Thus Mr. Speyer played the oboe solo from Beethoven's Pastoral Symphony, for example. That the concert was enjoyed by a larger audience than last year was certainly evident. The experiment should be encouraged, if we want to have intelligent audiences in the future for music.

### ISABEL FRENCH HEARD

On November 19 Isabel French, soprano, gave a concert in Jordan Hall, with Celius Dougherty as her thoroughly capable accompanist. Mrs. French's concert is always an event to be eagerly anticipated. Her singing is in the best and most musicianly taste. She is a singer who is first and last concerned with the interpretation of a song as a work of musical art and not as a piece for the display of her own powers. Those powers she has in no small degree; in particular her diction is a marvel to hear. Moreover her programs are unusually interesting. Mrs. French knows her song literature through and through, and, as a result, she gives her public some songs that are rarely if ever heard. Thus she included a Handel aria (Se pieta di me non senti) that has never been sung here before; a Mozart song, Dans un Bois; two songs of Beethoven, various French songs by Pillois, Grovlez, Debussy and L. Hahn; Lieder by Schubert, Brahms and Wolf; a group of unusually lovely Danish songs and a new number by the Boston composer, Mabel Daniels, called The Tree and the Image. Mrs. French's considerable public could not but have delighted in this excellent program and its interpretation.

### KREISLER CONCERT

Fritz Kreisler's concert, which began the series of morning musicals in the ballroom of the Hotel Statler, was conventional as to program. The Handel sonata in D major and the Mendelssohn concerto in E minor were the major items on a program which was remarkable chiefly for its taste in performance. Carl Lamson was the accompanist.

### HELEN TESCHNER TAS' RECITAL

November 19 saw another violin concert in Jordan Hall by Helen Teschner Tas, accompanied by Celius Dougherty. This serious artist played a remarkably good program. She gave the Nardini concerto in E minor, the Brahms sonata in D minor, the Bach partita in A minor, the Chausson Poème, and the Stravinsky Suite adapted from his ballet, Pulcinella, based on themes of Pergolesi. Mrs. Tas played with dignity and simplicity. She is a studious and intellectual player, rather than a showy technician. Her performances give pleasure to the discriminating, and her friendly audience was lavish in its applause.

A. W. W.

*EMANUEL FEUERMANN, cellist, arrives on December 24 for another concert season in the United States and Canada.*


OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

LAWRENCE TIBBETT

ELISABETH RETHBERG

YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

COE GLADE

HELEN JEPSON

ROSE BAMPTON

JOSEPHINE ANTOINE

EXCLUSIVE MANAGEMENT
Evans & Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System



The Complete Pianoforte Sonatas of Beethoven to be given by

ARTUR SCHNABEL

AT CARNEGIE HALL

*in seven recitals on Wednesday evenings*

January 15, 22, 29
February 5, 12, 19, 26 } 1936

The artistic and educational importance of this series prompts us to carry this weekly reminder for the benefit of our readers in the Metropolitan area.


# Philadelphia String Simfonietta Hailed

## Sevitzky Leads Opening Event of Tenth Season with Notable Success—Resident Orchestra Scores with Ballet Russe

PHILADELPHIA.—The Philadelphia Chamber String Simfonietta (Fabien Sevitzky founder and conductor) opened its tenth season auspiciously on November 20, with a concert held in the ballroom of the Bellevue-Stratford.

Mr. Sevitzky has the happy faculty of choosing delightful numbers for his programs. Those selected for this concert were overture to Orpheus by Gluck in an arrangement for stringed orchestra made by W. C. Whittaker, a contemporary English musician; Adagio e Giga by Galuppi, transcribed for stringed orchestra by Michele Espito; Gavotte by Lully, transcribed for string orchestra by Arcady Dubensky; Sarabande e Tamburin also in the Dubensky arrangement; concerto for piano, flute, cello and strings by D'Indy, with W. M. Kincaid (flutist), Ben Gusikoff (cellist), and Allan Farnham (pianist) as the soloists. and as a closing number, a new suite for string orchestra entitled Salt o' the Sea op. 26, by Gordon Stutely.

Rarely has the Simfonietta done as superb playing as in these works, particularly in the four numbers of the first part of the program where beautiful shadings of tone were evidenced. Mr. Sevitzky seemed inspired in his readings, which brought out the utmost delicacy of these ancient compositions. The concerto was splendidly played by the soloists as well as the Simfonietta, and the final novelty was greatly enjoyed by the listeners. It uses to fine advantage the folk songs of "salty flavor" but in a form that is not so garbled as to be unrecognizable, as is so often the case. Prolonged applause drew as an encore, a repetition of the beautiful Lully gavotte.

### ORCHESTRA APPEARS AGAIN WITH BALLET

The usual pair of Philadelphia Orchestra concerts for Friday afternoon and Saturday evening, were combined with the Ballet Russe on November 15 and 16. On Friday afternoon the program held Les Sylphides to music of Chopin, Choreartium by Leonide Massine to the fourth symphony of Brahms, and Stravinsky's Petrouchka. As before, when the Philadelphia Orchestra conducted by Leopold Stokowski has provided the orchestral background for this ballet, the performances were superb. The dancing was excellent from every viewpoint, and Mr. Stokowski and his orchestra did magnificent work. Particularly effective was the Stravinsky ballet, with Tamara Toumanova as the Dancer, Leonide Massine as Petrouchka and David Lichine as the Blackamoor. The audience was enthusiastic.

The Saturday evening performance was a repitition of the program given on Thursday evening in the first of the series of Festival Concerts presented by the Orchestra Association. The only exception was the omission of the Spirit of the Rose, which held a place on the Thursday evening program.

M. M. C.

## *Gregory Ashman Active as Pianist and Teacher*

Gregory Ashman, pianist, teacher and accompanist, is a musician of extensive background. He has toured Europe, America and the Orient; his research studies have taken him as far as Java; he appears as a lecturer; and for the last five years he has been connected with the Juilliard Graduate School of Music, New York, as assistant conductor of the opera department. In addition to these activities he has also been associate conductor of the Chautauqua Opera at Chautauqua, N. Y., for the past five summers.

Mr. Ashman was born in Kiev, Russia, in 1899. He was the son of a musician, but his father strongly opposed a musical career for him. The young Gregory, however, studied piano by himself in secret, and at the age of fourteen surprised his family by winning a scholarship at the Russian Imperial Conservatory, where he was a pupil of Prof. Puchalsky. It was seldom that the conservatory thus accepted a student who came without preliminary training. By the end of his second year in the conservatory, Gregory Ashman had been appointed official accompanist to all the soloists who were invited by the Imperial Music Society to appear in Kiev.

At the time of the Revolution Mr. Ashman was recruited into military service. He was soon released on account of his health. Obtaining permission to leave Russia, he traveled for several years, visiting Turkey, Greece and other countries and earning his way with his music as soloist, accompanist and teacher. He was twenty-two when he first came to America.

In this country he renewed his association with Paul Kochanski and Joseph Press, for both of whom he had acted as accompanist in Russia. He met Zimbalist, who proposed that he go with him on a tour to the Orient. At the end of this tour, instead of coming back to the United States, Mr. Ashman went to Java to study the music of that nation. He was there a year and a half. When he returned to the United States he took up his concert work again, appearing with Zimbalist, Casals, Kochanski and Tibbett.

## *Tollefsen-Wier Ensemble Broadcasts*

WMCA announces that the Tollefsen-Wier Two-piano Ensemble is heard Sunday evenings from that station.


STAGEFRIGHT
ITS CAUSE AND CURE
GOODHUE STUDIOS
Book, $1.10 Postpaid
56 Fayerweather St., CAMBRIDGE, MASS.

## Heifetz Opens Course in New Haven

**Boston Orchestra Delights in Visit—Bruce Simonds Is Soloist with Resident Players in Schumann and D'Indy Works—Kortschak Leads Civic Ensemble**

NEW HAVEN, CONN.—Jascha Heifetz, a perennial favorite with New Haven audiences, opened the Woolsey Hall Series this season. His keen musicianship, his fluent technic and exquisite tone delighted an audience which filled Woolsey Hall and required additional temporary seats.

The highlights of the program were the César Franck sonata and the Mozart A major concerto. In the latter work especially, his clear, pure tone in the *pianissimo* passages amazed and delighted his audience. He was satisfyingly accompanied by Emanuel Bay at the piano.

En route to New York to observe the opening of the fiftieth season there, the Boston Symphony Orchestra stopped in New Haven for the first of two concerts to be given here. Dr. Koussevitzky's program began with the delightful Beethoven first symphony. The airy gracefulness of this work reminded us of the influence Mozart's style exerted over this period of Beethoven's work. The next composition, Stravinsky's Fire Bird suite, if musically not as great as the rest of the program, gave such a display of wizardry of technic that one must marvel alike at the training of the ensemble and the wisdom of Koussevitzky in placing two such compositions in juxtaposition. Great demands were made on the orchestra, and how well they fulfilled them was demonstrated by the tumultuous applause at the end of this work. The concert closed with the playing of the Brahms second symphony.

SIMONDS HEARD WITH RESIDENT ORCHESTRA

The criticism of lack of soloists with orchestras does not hold true with the New Haven Symphony Orchestra. At their first concert of this season, Bruce Simonds played the Schumann A minor concerto with the orchestra. His inspired playing communicated itself to the men of the ensemble, resulting in as fine playing as has been heard from this group. Special interest was felt in D'Indy's first symphony for orchestra and piano (played by Simonds), for Mr. Simonds had studied composition abroad with the composer and in 1921 when D'Indy toured the United States as conductor, had assisted as pianist. The reading given this opus brought out its charming naïveté of style and theme.

Still another "first" was the concert given by the Civic Orchestra of New Haven. This orchestra, under the baton of Hugo Kortschak, dedicates itself to the playing of the lighter but no less musically important symphonic works. With Harry Berman, violist, Arthur Schwaner, flutist, and John Barrows playing the horn as soloists, Kortschak excellently conducted Mozart's Magic Flute Overture, Handel's viola concerto and two movements of Tschaikowsky's fourth symphony. E. K.

### *Mills Chamber Group Heard in Pasadena*

LOS ANGELES.—The Mills Chamber Music Ensemble played a well balanced program on November 15 at the home of Alice Coleman Batchelder in Pasadena as a part of a chamber music week sponsored by the Coleman Chamber Music Association. The other groups giving concerts during the same week were the Pasadena Trio and the Bell String Quartet.

Vera Barstow, violinist, is the trainer of the Mills Chamber Music Ensemble. The accomplishments of this ensemble are balanced, of melodic line and fine interpretation.

This program given before an audience of 200 music lovers, consisted of the Mozart quartet in E flat; a new string quartet, modern in feeling and completely interesting, written by Harlow John Mills, pianist of the ensemble; and the Schubert quartet in D minor. Special mention needs be made of the excellent playing and leadership of Elizabeth Morgridge, first violinist. The other members are Dorothy Beely Marsh, second violin; Miriam Canfield, viola; George Richardson, cello and Harlow John Mills at the piano. C. D. K.


*"One of the Most Heartwarming Concerts of the Season"*

DAVID **BRYNLEY** and NORMAN **NOTLEY**

TENOR BARITONE

NEW YORK RECITAL, NOVEMBER 12, 1935

*"Musicianship . . . . . Far Beyond the Present-Day Opera and Concert Singer"*

UNANIMOUS PRESS OPINIONS

David Brynley and Norman Notley, tenor and baritone, and members in previous seasons of the admirable organization known as the New English Singers, made joint appearance in an unusual form of entertainment yesterday afternoon in the Town Hall. They gave a concert of duets, when Mr. Notley was piano accompanist as well as singer.

The program was unconventional. It departed from the beaten track, offering principally music of previous centuries. Calvisius's Oratio Dominica, a setting of the Latin text of the Lord's Prayer for two voices without accompaniment, was one of the high lights of the concert.

This music was admirably sung in style and in spirit. Its problems of intonation are not always simple. Messrs. Notley and Brynley gave of their best. They are not singers who practice vocalism with any other purpose than that of conveying a significant beauty. Some excellent singing was done yesterday, but the emphasis was always upon interpretation. Some of the songs were repeated at the insistence of the audience. Much music of uncommon interest was provided by this pair of singers. It received the enthusiastic approval of an audience of good size.

—*Olin Downes in New York Times.*

The interpretations had several of the qualities which distinguished those of the English Singers, such as a pleasing air of informality, of enjoyment in singing, remarkable unity of performance, understanding of fine points of shading and ability to express a generous range of moods. The two voices—one a high tenor of likable quality, the other a baritone of agreeable timbre and volume—blended well, and proved praiseworthy, expressive vehicles in the joint performance. The singers, who deserve gratitude for bringing to light valuable early vocal music such as that in this program, were called upon for several repetitions by an enthusiastic audience.—*F. D. P. in New York Herald Tribune.*

The genius of Purcell was impressively illuminated by "Sound the Trumpet" and "I Spy Celia" (both duets), and "If Music Be the Food of Love," a solo for baritone. One did not recall Mr. Brynley to be so admirable a tenor from his earlier appearances here, equally for the quality of his voice, and expertness of his phrasing, and the intelligence of his style. Though Mr. Notley's voice is less unusual an instrument, it is nicely used, blending very well with his partner's. Probably their finest singing of the afternoon was contained in an unaccompanied setting of the Lord's Prayer by Sethus Calvisius, a sixteenth century composer, especially in the involved counterpart of the florid "Amen."

—*I. K. in New York Sun.*

David Brynley and Norman Notley, who have been heard respectively with the revised and original personnel of the English Singers, have become a tenor-and-baritone duo, with Mr. Notley doubling at the piano. Both gentlemen are extraordinarily musical, and they have unearthed a quantity of interesting songs. They entertained gracefully in the Town Hall, and they may be rated as a notable vocal-chamber-music duo.

—*Robert A. Simon in The New Yorker, Nov. 23, 1935.*

One of the most heart-warming concerts of the season. With Mr. Notley supplying the piano accompaniments as he sang, his partner standing at his side, the afternoon partook of an air of informality and intimacy. It was entirely appropriate, for this music is not concert-hall music but vocal chamber music, so to speak, and it was in chamber music voice and style that it was sung.

Wholly admirable was the blend of voices, and irresistible their spirit and heartiness. Such fastidiously pure phrasing as was heard from Mr. Brynley's light-textured and polished voice is indeed a rarity. We shall not soon forget this recital.

—*C. C. in New York Evening Post.*

Two Englishmen, David Brynley, tenor, and Norman Notley, baritone, made their first local appearance as a unit yesterday afternoon in the Town Hall. The interpretations were all marked by smoothness and balance and the performers disclosed a blending of voices well suited to the compositions presented. The perennially fresh charm of these numbers and their intimate delicacy achieved substantial realization under the sensitive ministrations of Messrs. Brynley and Notley. Needless to say, the gathering found pleasure in everything put before it and called for and got many encores.—*New York World-Telegram.*

Fresh and up-to-date was the music of the XVI and XVII centuries, as sung by two Englishmen, tenor David Brynley and baritone Norman Notley, in Town Hall yesterday afternoon. They continue bringing the valuable works of ancient composers, unknown to present-day singers, to a hearing, showing the clearness and lucidity of these compositions. This requires true musicianship, which the two Englishmen possess in large measure, far beyond the present-day opera and concert singer. They sang mostly compositions with English text, including a few Italian and German works, both religious and otherwise. They sang with clear vocal control and distinct enunciation.

—*H. St. in New Yorker Staats-Zeitung.*

*"A Rare Exhibition of Impeccable Taste and Musicianship"*

IN AMERICA 1936-1937

Exclusive Management: ANNIE FRIEDBERG, 250 West 57th St., New York

# Monteux Hailed on Assuming Baton of Los Angeles Philharmonic Orchestra

## Opening Concerts of Season Include Three Debussy Nocturnes, with Local Women's Chorus Assisting, and Saint-Saëns Organ Symphony—Roth String Quartet and Nelson Eddy Among Recitalists

Los Angeles.—The symphony season of this city was officially opened on November 14 when the Los Angeles Philharmonic orchestra presented the first concert of this year's series at the Philharmonic Auditorium. The orchestra was under the baton of Pierre Monteux, who has, in his several visits here, endeared himself to the musicians and the city's music lovers. The opening performance of the orchestra was greeted by one of the most brilliant musical audiences in several years, and included, in addition to the regular concert goers, many motion picture stars. The first number on the program was the Bach suite No. 3. From beginning to end the orchestra under M. Monteux showed a genuine feeling for the strict classicism of the composer, which resulted in a more than adequate delineation of the various themes within the contrapuntal form of the work. The interpretation of the second movement, the celebrated air of the G strings, was exceptionally well done, the violins showing the result of hard rehearsals. In this, the attack was superb throughout and a fine unity and clarity was exhibited. Some slight criticism could be made, however, of the other three movements, in which the brasses at times were none too even. Often, a certain raggedness and lack of cohesion of the several orchestra voices was apparent, but on the whole the performance was highly commendable.

### Debussy Readings Heard

The outstanding presentation of the evening, however, was Monteux's interpretation of the three Debussy nocturnes, Clouds, Festival, and Sirens. In the latter, the orchestra was augmented by the voices of the Los Angeles Women's Lyric Club. Except for a slight nervousness in the opening phrases, noticeable mainly in the first attack, the group performed admirably. As for the three numbers in their entirety, it easily can be said that they have never been offered here before as beautifully. M. Monteux demonstrated, as he did in the Hollywood Bowl last summer, that he is a master of the music of this French composer, and realized completely the nuances and cadenced subtleties in his works. The orchestra performed with a technical excellence that was really remarkable, especially when one considers that it was the first performance in more than two months. Debussy, a composer of moods and insinuations, of tonal delicacies and spiritual connotations, was never allowed to become hard or stiff. The music remained free-flowing and fascinating.

Sandwiched between the Bach and the Debussy was Schumann's overture to Manfred, which was presented in a thoroughly adequate manner. Monteux again remembered the themes carefully and brought them out with clean-cut precision. Unlike that of many others, his interpretation never became lost in romantic fervor or drowned in an excess of *fortissimo*. The concluding number on the program was the Saint-Saëns symphony No. 3, with organ. The organ was played by Dr. Ray Hastings, who performed excellently. Upon hearing the Saint-Saëns symphony, one cannot help but feel that this French composer does not wear as well with the passage of time as was to be expected a few years ago. At any rate, it offered the opportunity for many local music lovers to hear the number for the first time, as it has never been presented by the orchestra here before.

### Recital Events

Besides the opening of the orchestra, two other events of musical importance have been heard here during the past week, the Coleman Concert series presentation at the Pasadena Community Playhouse on November 17, and the Roth String Quartet and the recital of Nelson Eddy at the Philharmonic Auditorium on November 19. The Roth String Quartet played the G major quartet of Mozart, the D major quartet, op. 45, of Albert Roussel and the Beethoven "Harp" quartet, op. 74. As was to be expected, the group played with exquisite phrasing and a model sympathy for each of the separate members. Seldom has there been heard here a group that maintained such remarkable "oneness" of feeling.

Mr. Eddy, who has recently risen to considerable popular fame through the medium of motion pictures, sang a program of Lieder, a Verdi aria and a group of American and English ballads. Perhaps the outstanding thing about him is his gay stage appearance, something wofully lacking in many concert artists. His voice is flexible, with a boldness of tone that stands up well and has a telling quality. He was greeted with intense enthusiasm and was forced to add many encores. R. M.

### *Schreiner Plays Organ Program*

Los Angeles.—Alexander Schreiner, organist of the University of California at Los Angeles, gave his ninth Sunday recital of this season on November 17. His playing of the concert overture in C major by Hollins and Bach's toccata in F major was brilliant. The passage work of the Bach number was particularly fine. The March Champetre by Boex was a delightful number and Dandrieu's Capriccio LeCaquet (arranged for piano by Leopold Godowsky) was charming. Other numbers were the rhapsody in D major by Cole and the largo and finale from Dvorak's New World Symphony. As an encore, Mr. Schreiner played Dvorak's Humoresque with finesse. C. D. K.

### *John Claire Monteith Appears in Los Angeles*

Los Angeles.—John Claire Monteith, baritone, was heard in a unique program at The Gaylord on November 17. He aptly styled his recital Sun and Silence in Death Valley, in color, story and song. In colorful cowboy costume, Mr. Monteith sang and gave explanatory comments about the gorgeously colored views of the Mojave Desert. Among his songs were Call Me No More, by Cadman, The Cowboy's Requiem, Through the Day, Sun and Silence in Death Valley. This last named number set the mood and theme for a delightful evening's entertainment. C. D. K.


**CLIPPER SHIP DAYS**

SEA CHANTEYS

*For Medium Voice and Piano*

*By* NELSON SPRACKLING

Clear Away the Track . .50 One More Day . . . . . .40

Can't You Dance the Polka! . . . . . .50

*Introduced This Season by*

**LAWRENCE TIBBETT**

*Ask Your Dealer*

**CARL FISCHER, Inc.** Cooper Square New York Boston: Metropolitan Theatre Chicago: Kimball Hall


## RAMBLING AROUND

Lillian Steuber, pianist, has completed a series of four lecture-recitals given during October and November at Bakersfield, Cal. Her next important engagement is December 15 at the Coleman Chamber Concerts in Pasadena, where she appears on a Bach-Mozart program with the Vertchamp String Quartet, playing in the Bach concerto for four pianos.

* * *

Joy McArden, opera soprano, has opened studios in both Hollywood and Los Angeles where she is teaching students in preparation for opera and motion pictures.

* * *

Florence Russell has been teaching voice in Los Angeles for the last twelve years. She has a number of outstanding pupils to her credit, including Olive Ponitz, who gave a concert at Wilshire-Ebell Theatre, November 24, and Nina Lissauer, who appears in concert December 8 at the Biltmore Hotel. Miss Russell organized and coaches a mixed quartet called The Caroleers, the members of which are Dorothy Brockman, soprano; Esther Brady, contralto; Smith Russell, tenor; and Frank Cornwell, baritone. Miss Russell is a former pupil of Richard Hageman.

* * *

The Hollywood Associated Studios had a gala opening with screen artists, searchlights and ceremonies over station KMTR, November 16. This new institution is advertised as "A new school with a new purpose." It offers courses in dance, stage, screen, radio and voice. The physical equipment is excellent and the studios are well arranged for the handling of great numbers of children and young people. Earle Wallace is the director and L. R. Lautterstein, the president. Both were formerly with the Fanchon and Marco School.

* * *

Hugo Kirchhofer of Hollywood is conductor of the Orpheus Club, a male choir of sixty voices. Two concerts will be given this season in the Wilshire-Ebell Theatre. This is the thirty-first year of this organization. Mr. Krichhofer also conducts the Glendale Woman's Chorus of seventy-five voices, and two concerts will be offered in this, the eleventh season. He directs the Southern California Edison Chorus of forty voices in one concert this year. This is the twentieth year of his direction of the Hollywood Community Sings and the thirteenth year of the Alhambra Community Sings which are held weekly. Mr. Kirchhofer is the leader of the Temple Baptist Church Choir of sixty voices and officiates for the Los Angeles Kiwanis Club in its weekly "sings." The Broadway, Hollywood and Broadway, Los Angeles "sings," once monthly are under his direction.

* * *

John Claire Monteith of Los Angeles has two artist students singing in The King's Men Quartet on the Paul Whiteman program of the NBC chain in New York. These are Jon Dodson and Bird Lynn, both tenors. Mr. Monteith in addition to teaching voice is giving costume concerts and illustrated lectures, which are titled Sun and Silence in Death Valley; The Oregon Trail and Indian Days; The Desert Line of the Coachella; Children of the Sun; California Wild Flowers; The Alps of America.

* * *

Gladys Swarthout is giving recitals near Hollywood while filming the new Paramount musical picture Give Us This Night. At all her concerts, she sings Where Is My Love? which is the featured song from the Rose of the Rancho film.

* * *

Lester Donahue, a pianist who has played considerably both in this country and abroad in past years, is now a resident of Los Angeles. He gives a recital, December 18, before the Catholic Women's Club. In January, Mr. Donahue is preparing to give a program at the Huntington Hotel in Pasadena. In 1925, Mr. Donahue introduced the Tonal Pedal, invention of John Hays Hammond, Jr., first playing it as soloist with Stokowski and the Philadelphia Orchestra in Philadelphia and New York.

* * *

The Southern California Festival of the Allied Arts announces through Grace Widney Mabee, general chairman, that a booklet is now available which contains full details as to the examinations in all branches of music of the contests for prizes, consisting of scholarships, certificates of award and cash prizes to be awarded at the next festival. Students wishing to enter the different competitions may receive it on application. The 1936 contest will be held from May 4 to 29, and is sponsored by the Los Angeles Chamber of Commerce.

* * *

The Friday Morning Club of Los Angeles, of which Mrs. Cecil Frankel is president, presented the Los Angeles Philharmonic Orchestra in a special concert at the Figueroa Playhouse on November 18. Pierre Monteux conducted and the program included the Brahms symphony No. 2 in D major; Money Musk by Leo Sowerby; Afternoon of a Faun by Debussy and Wagner's Prelude and Love Death from Tristan and Isolde, with Mendelssohn's Fingal's Cave overture as the opening number.

* * *

Edith Lillian Clark maintains two piano studios in Los Angeles where she teaches pupils in the weight method of piano playing. Many scholarship winners in important contests in different parts of the country have been her students. Mrs. Clark was the wife of the late Frederic Horace Clark of Berlin, pianist and teacher.

* * *

Percy Grainger will give a piano recital in Los Angeles on January 16 at the Philharmonic Auditorium under the management of Merle Armitage. He arrives from Australia early in January.

* * *

Marta Eggerth will not make a musical picture for Universal studios but is going to make one for Jesse Lasky and Mary Pickford. She will probably be teamed with Nino Martini under contract to Lasky-Pickford.

* * *

Emily Hardy, coloratura soprano of San Francisco, was soloist with the Los Angeles Philharmonic Orchestra on November 23 in an opera night program with Pierre Monteux conducting. Miss Hardy also appeared at the Hollywood Bowl opera performances in concert form this past summer, and during November, she had five opera appearances with the San Francisco Opera Company at San Francisco.

* * *

Clemence Gifford, contralto, appeared in the leading roles in both Aida and Hänsel and Gretel with the Los Angeles Opera Company on November 29 and 30 at the Philharmonic Auditorium. C. D. K.

*DENNIS NOBLE,*

*English baritone, early in December will sing the role of Wolfram in Tannhäuser (in English) with the Cincinnati Symphony Orchestra in Cincinnati. December 19, he is to be soloist at the Men's Glee Club concert in Montclair, N. J., and will be heard in concert in New York in December.*

# Work Depicting Washington Scene Premiered by Kindler in Capital

## National Symphony Orchestra Concerts Rouse Enthusiastic Response from Capacity Audiences—New Organization of Music Teachers Holds Initial Sessions—Bori Delights in Recital

WASHINGTON, D. C.—Despite severe weather, Constitution Hall on November 17 was packed to capacity for the thirty-eighth Sunday concert of the National Symphony Orchestra, conducted by Dr. Hans Kindler.

Circles of Washington, a symphonic suite by R. Dean Shure, an organist and choral director in this city, was given a first performance. This suite, dedicated to Kindler and the National Symphony Orchestra, is a musical picture of the varied characteristics surrounding four of the circles in Washington known as Logan Circle, Dupont Circle, Observatory Circle and Thomas Circle. It was received with high acclaim by the Washington audience.

With Frank Gittelson and Jeno Sevely, solo violins, and Howard Mitchell, solo cello, Kindler led a masterful interpretation of the Concerto Grosso No. 21 by Handel. Three Roumanian Folk Dances by Bartok were exquisitely played. The last half of the program was devoted to the works of Wagner. Kindler deserves the recognition of a master for his distinguished reading of the Wagnerian numbers, which included Siegfried's Rhine Journey and Song of the Rhine Daughters from Götterdämmerung, the Träume, sketch for Tristan, and the overture to The Flying Dutchman. These were the highlights of the concert.

### HARPIST PLAYS WITH ENSEMBLE

Another step in the higher attainments of orchestral accomplishments was evidenced in the concert of the National Symphony Orchestra, again under the baton of Hans Kindler, marking the thirty-fourth symphony concert on November 21 before a large audience at Constitution Hall. It was the Brahms symphony No. 1 to which the writer has particular reference. The Brahms symphony under Kindler's direction was so magnificently fine as to class this concert as a musical event long to be remembered.

Sylvia Meyer, harpist in the personnel of the National Symphony Orchestra, was the soloist. Danses—Sacrée et Profane (Debussy) and Introduction and Allegro (Ravel) for harp and orchestra were exquisite. Miss Meyer proved herself an artist of high order. The overture, Fingal's Cave (Mendelssohn), was the opening number and was given a terse reading by Kindler.

### MUSIC TEACHERS FORM NEW CLUB

Teachers of music in the public schools of Virginia, Maryland and District of Columbia assembled in The Hut of the Dodge Hotel on November 5. It was the first meeting of the new music club with membership including teachers from public and private schools, universities and private studios. The newly formed organization, which already has the earmarks of an outstanding national institution, was founded by Dr. Edwin N. C. Barnes, director of music education in the District of Columbia Public Schools and president of Washington Musical Institute.

The opening session had a program of various exhibitions. Horace Butterworth conducted the Inter-Junior High School Orchestra. The piano class from the John Eaton Elementary School was presented by Mrs. Crandall and the demonstration of the high school major classes in piano were given by students of Central and Roosevelt High Schools.

During the dinner which was followed by an evening program, prominent educators and musicians were present. Introduced by Dr. Edwin N. C. Barnes were Dr. Frank W. Ballou, superintendent of schools of Washington, D. C.; Dr. E. C. Higbee, president of Wilson Teachers College; Alice Hesselbach, president Music Teachers Association; Canon Albert H. Lucas, headmaster of St. Albans School, and Dr. Nicolai Sokoloff, director of the Federal Music Project and former conductor of the Cleveland Orchestra. Dr. Sokoloff in his address outlined the work of the Federal Music Project and cited the progress to date.

Music is a major subject in the curriculum of the primary and high school courses here, and the evidence of remarkable attainments was to hear the Inter-High School Orchestra conducted by Captain Don McAdoo in a superb interpretation of Beethoven's Egmont Overture. It was truly a master-performance and by far exceeded the capabilities of high school orchestras the writer has had occasion to hear in other cities. During the evening performance, the program also included the teacher's ensemble; the ensemble from George Washington University Bank directed by Louis Malkus; and the brass ensemble from Cadet Band under the leadership of Captain Ludwig Manoly.

### DISCUSSIONS AND DEMONSTRATIONS

On Saturday morning in the Music Room of Central High School, talks, discussions and demonstrations were offered. Miss J. E. Dyer of Washington Public Schools spoke on Visual Education in Music, Rural Music was the topic of Glenn Gildersleeve, director of music education for the State of Delaware. Sade Styron spoke on The Early Keyboard Instruments and Their Music, illustrated at the piano and with slides of oil paintings and prints. Mrs. Eula Dorsey conducted the major choral group from Langley Junior High School. That class teaching of musical instruments is successful was evidenced in the demonstration of classes in fretted instruments directed by Mr. McCauley and the brass and woodwind ensemble of the Powell Junior High School led by Captain Don Paul McAdoo. Short talks and discussions were on Public School Music in a Changed Social Order by Jessie La Salle, assistant superintendent of schools in charge of educational research in Washington schools; the Office of Education and its Relation to Music Teachers by Dr. W. J. Greenleaf, specialist in higher education; and the Character Education Experiment by Bertie Backus, assistant superintendent of schools in charge of character education, Washington, D. C.

### LUCREZIA BORI IN RECITAL

Lucrezia Bori, soprano of Metropolitan Opera, was presented in costume recital by Mrs. Dorothy Hodgkin Dorsey on November 19 before a large audience at Constitution Hall.

The opening group of numbers were an aria from Romeo and Juliet (Bellini), Se Florindo e fedele (Scarlatti), Un certo non so che (Vivaldi) and two arias from La Figlia del Reggimento (Donizetti). Eastern Romance (Rimsky-Korsakoff), Mandoline (Debussy) and Clair de lune (Debussy) comprised the second group. In Venetian costume of 1700, Miss Bori in her exquisite interpretation of Venetian songs, La Pavane (DeLeva), Caro, caro, il mio bambin (Guarnieri) and Invito a la danza, enchanted the audience with her voice and histrionics. The same accomplishments resulted when in Spanish Gypsy costume, she sang Spanish songs—La nieta de Carmen (Font), La Gitana de rumbo (Peuella) and Cantares (Turina). In response to rapturous applause, Miss Bori was generous with many encores.

Aside from being an excellent accompanist, Frederick Bristol proved himself to be an artist when in his piano solos he performed superbly the works of Debussy, Bortkiewicz, George Copeland, Mompou, Henry Cowell and Wallace King, also offering encores in response to applause.

G. S.

---

### *Flagstad's First Recordings Released*

The first recordings made by Kirsten Flagstad have been released. Accompanying Mme. Flagstad is the New York Philharmonic Orchestra, directed by Hans Lange. One of the records is devoted on both sides to Isolde's Liebestod, from Wagner's Tristan and Isolde. The other has on one side Brünnhilde's Battle Cry from Die Walküre. It is planned later to record other numbers from the operas in which Mme. Flagstad has appeared.

---

### *Mu Phi Epsilon Musicale*

At the first musicale of the season at the Mu Phi Epsilon National Club, New York, the program was presented by Lucile Millard, soprano, with Ruth Graham at the piano, and Esther Harsh, harpist. Miss Millard was heard in songs by Brahms, Strauss, Foudrain and an English group by Watts, Bantock and Beach. Miss Harsh played numbers by Tedeschi, Pierné and Rubinstein.

HALSTEAD

*Of the Metropolitan Opera*

SCORES AS ISOLDE

Before 6000 in St. Louis,

*November 2, 1935*

"Wagner's 'Tristan and Isolde' was given a *memorable performance* in the Municipal Auditorium Saturday night. The potent music, was realized in both spirt and detail . . . *a profound experience.* Margaret Halstead, as Isolde, *brought to the role the tremendous ability necessary in an opera of moods. Her Liebestod was perhaps the most moving single part of the performance.*"—*St. Louis Star Times, Nov. 3, 1935.*

"*The action moved smoothly* from the opening scene on shipboard to the immortal Liebestod. Her voice is firm and strong, deep and rich in its lower register and clear and vibrant in her top notes. *She sensed deeply the note of tragedy* and despair which Wagner wrote into this 'love death.' In the great duet in the second act, 'O Night, Descend Here on Us,' Mr. Althouse and Miss Halstead did their best singing. *It was truly a remarkable episode,* the tenor and soprano voices blending in splendid quality. *Both artists seemed to sense the exotic spell of the music and deeply romantic circumstances under which it is sung. This they succeeded admirably in imparting to their auditors.*"—*St. Louis Globe-Democrat, Nov. 3, 1935.*

"*A voice of depth and quality with both the richness and the brilliance that the score requires. A striking appearance.*"—*St. Louis Post Dispatch, Nov. 3, 1935.*

"There was *long and spontaneous applause* at the end of the opera which finished at midnight. *These were blessed hours which will remain unforgettable to the audience.* The big moment was undoubtedly the duet in Act II. Mr. Althouse's tenor and Miss Halstead's soprano blended themselves into one glorious whole."—*St. Louis Westliche Post, Nov. 3, 1935.*

AT WORCESTER FESTIVAL

In Wolf-Ferrari's Oratorio "La Vita Nuova" (The New Life).

"Miss Halstead's voice is of the *ideal oratorio timbre,* yet capable of portraying ethereal beauty. She delighted her listeners."—*Worcester Daily Telegram, Oct. 4, 1935.*

"*Long will be remembered the beautiful work of Margaret Halstead,* soprano. To her went praise unrestrained—in applause and in words."—*Worcester Evening Post, Oct. 4, 1935.*

Management: RICHARD COPLEY
113 West 57th Street, New York

# Current Tonal Doings Gain Favor With Music Patrons in Dresden

## Opera Re-Opened Resplendently—Wagner Ring Retains Popularity—New Concert Course—Onegin Heard In Recital —Bruckner Association Formed

DRESDEN.—The first symphony concert, under General Music Director Karl Böhm, enlisted the services of Karl Weiss, Dresden pianist, in the Brahms B major concerto. The second concert was of special interest because of the world premiere of Heimat, a work for orchestra, chorus, and solo, by Kurt Striegler, for many years a director of the Dresden State Orchestra and prominent in German musical circles. Angela Kolniak sang the solo part with fine feeling. Poldi Mildner, Viennese pianist, played the Beethoven E flat concerto with considerable success.

An orchestral item of interest is that Dresden, like many other German cities, is also to have a Bruckner Association, to bring unknown works of this master before the public. Superintendent Dr. Neuberg is the founder of the Dresden branch and will work in conjunction with the Philharmonic Orchestra.

### STATE OPERA OPENS

The State Opera season began brilliantly with an array of newly engaged artists, many restorations, and two new productions. The new artists referred to are: Julius Pölzer, Torsten Ralf (tenors), Margarete Teschenmacher (soprano), Erna Sack (coloratura), Anny Konetzni (dramatic soprano), and Inger Karen (mezzo).

### AÏDA MAGNIFICENT

The first newly studied opera was Aïda, in magnificent staging under the excellent management of Hans Strohbach. Adolf Manhke created the gorgeous scenery, Prof. Fanto the costumes. The dances were directed by Alex Stammer, the new ballet master. The chorus, fine indeed, was under Karl Maria Pembaur. Margarete Teschemacher gave an admirable performance of the title role. Of equally high standard was Mathieu Ahlersmeyer, as Amonasro. His *bel canto* is always a treat. Inger Karen acted well as Amneris, but her voice lacks the penetrative quality that this role demands. Radames was impersonated by the new tenor, Torsten Ralf, a bit nervous in the beginning but working up to a splendid performance. Sven Nilsson took the part of Ramfis, enabling him to display his perfectly trained, melodious bass. Disturbing was the extreme neatness and cleanliness of the slaves' garments, who were supposed to have been battling in the hot sun and dust. It somehow took away the illusion of reality.

### TIEFLAND RESTORED

Tiefland, the second restoral, was produced by Waldemar Stegemann, with Kurt Striegler directing d'Albert's tuneful music. Pölzer made his first appearance as Pedro, vocally most convincing. Martha Fuchs, cast for the role of Martha, was prevented at the last moment, so Miss Sundström, from Weimar, sang the part and scored a success. Robert Burg made a vivid Sebastiano—it is doubtless one of his best roles.

### RING MAINTAINS HOLD

But Wagner's Ring of the Niebelungen remains the great attraction of the Opera at present. It has been carefully and thoroughly restudied and produced by Hanns Strohbach, one of the greatest living Wagner producers. Few are the men today who have the understanding and feeling to infuse life into the otherwise stereotyped Wagnerian figures. This feat Strohbach has certainly accomplished and has made real living beings of them. These performances are always given to capacity houses. Their musical direction is in the capable hands of Carl Böhm.

### NEW CYCLE

A new concert agency, Bock (Dresden), is giving a series of "Eight Master Concerts on the Blüthner Piano" this season. Cladio Arrau, young Chilean pianist, scored a tremendous success some evenings ago. Raoul von Koczalski—his first appearance here in twenty years—gave a Chopin recital before an enthusiastic audience. Other pianists to perform in this cycle are Jorg Retzmann, Julian V. Karoliy, Walter Schaufuss-Bonini, Margarita Wästner (pupil of Josef Hofmann), Poldi Mildner, and Franz Wagner (Dresden pianist).

### JAPANESE DANCER

Yeichi Nimura, Japanese dancer, gave a fascinating dance recital to a capacity house, together with Lisan Kay, an American girl from Hollywood. The program was half Japanese, half European, the strongest impression being made by a dance called The World Is a Drum.

### ONEGIN IN RECITAL

Siegrid Onegin offered a song recital, and as always at her concerts, the house was packed and her program interesting. To a long list of Handel, Schubert, and Nordic songs, many extras had to be added. One of them—aria from Verdi's Macbeth—was the sensation of the evening. Hermann Reutter accompanied with skill and understanding.

ELINOR JANSON.

# Leipsic Celebrates Anniversary of Nikisch's Gewandhaus Debut

## Forty Years Since Late Conductor First Led Concerts—Varied Activities of Present Season

LEIPSIC.—The central sun of the musical life of historical Leipsic is of course the Gewandhaus Orchestra, and it so happened that this year's opening concert coincided with an Arthur Nikisch anniversary, for it was forty years ago that he assumed his duties there.

In commemoration of the occasion, his bust was placed on the stage and the podium given a festive air. Beethoven was the major part of the program, Hermann Abendroth conducting, Sigrid Onegin being a magnificent soloist in arias by Handel, Mozart and Jomelli. The second Gewandhaus concert featured Brahms (Elly Ney was soloist in the D minor concerto), while at the third Abendroth gave Bruckner's sixth symphony, the soloist of the occasion being violinist George Kulenkampff in the Bruch Scottish Fantasy.

### NSK CONCERTS

The series of concerts by the Leipsic Symphony Orchestra under the auspices of the NS-Kulturgemeinde was opened by Hans Weisbach conducting a Passacaglia for large orchestra, by Albert Jung, the work making a deep impression indeed. The Beethoven C major piano concerto was beautifully played by Hans Beltz, whose technic is large and whose musicality is admirable.

The second seance of chamber music with *neue Werke*, under the NSK in the Oeser-Saal, brought the pleasure of a string quartet by Joh. Paul Thilmann, young Dresden composer (its first performance). In its rhythmic strength, polyphonic finish and structural solidity, the work is one to be reckoned with. Some Lieder by Hans Voigt and a piano quintet by Joseph Mraczek were also moving. The Kramer Quartet and Theodor Blumer, pianist, were the interpreters.

The chamber music evenings in the Gewandhaus are so patronized that the stage too is invariably packed with eager listeners. At the first concert Beethoven was in honor, the Gewandhaus Quartet attaining superb heights in their interpretations. Other chamber music manifestations were by the Weitzmann Trio, splendid in Beethoven.

### RECITALISTS

Vocal and instrumental soloists in quantity have also been heard and applauded here. Outstanding were American baritone Harry Blank, with Coenraad V. Bos at the piano, in an evening of Lieder; Werner Menke, tenor, most admired in arias; Raoul Koczalsi, pianist, applauded particularly for his Chopin; Jorg Retzmann for Liszt, and Elisabeth Knauth for Schumann (F sharp minor sonata).

CARLOS DE VAR.

# Stockholm Opera Offers Lyric Works

## Faust Starts Season — Koussevitzky Leads Concert—American Artists Well Received

STOCKHOLM.—The Stockholm Opera, which is year by year playing a more important role in the artistic diversions of our city, opened its season with a magnificent presentation of Faust (Gounod), music which is beloved in these parts and which, when well given, continues to have its distinctive flavor. Works now in the process of study are The Bat and Mam'zelle Nitouche, each one highly characteristic of a *genre* light but difficult and entertaining.

Bright evenings were the three given in the Stockholm Opera by the ballet of the Riga State Opera. The success of these *soirées* was considerable, not only for the dancing art revealed but also for the Latvian music—Kalnims and Medins—which was brought to notice.

### KOUSSEVITZKY IN VISIT

The Konsertföreningen opened its season in late September, the first seance being under the baton of Serge Koussevitzky of the Boston Symphony Orchestra. The general opinion was that Boston is a lucky place to have Koussevitzky. Figuring on his program were seventh symphony (Sibelius) Symphony Concertant (Ph.-Em. Bach-Max Steinbert) and fifth symphony (Tschaikowsky). Carl Christiansen, first cellist of the orchestra, presented a little suite for orchestra called Boite de joujoux which won merited success; and pianist Alfred Cortot was applauded for his fluent playing in the Chopin F minor concerto.

### RECITALS AND OTHER ITEMS

Among the recital successes of the period should be mentioned Bronislaw Hubermann in Bach, Brahms, and Tschaikowsky concertos; the Kuban Cossack Chorus, the Fleet Street Choir of London, piano recitals by Cortot, Ania Dorfmann, and Edwin Fischer, a memorable evening by the Manhattan String Quartet, from America, another by Marian Anderson, others by Guila Bustabo and Ossy Renardy, violinists,—the latter fourteen years of age—and a concert in which Stravinsky, assisted by Samuel Dushkin, violinist, presented a list of his compositions.

DAVID NAVIA.

### *National Symphony Orchestra to Tour*

Dr. Hans Kindler, conductor, and members of the National Symphony Orchestra of Washington, D. C., will board a special train on December 4 for a tour to New England and Canada. That evening, the players will play in Hartford, Conn., and then proceed to Ottawa for a concert, December 5, and one in Quebec, December 6. On December 7 the orchestra will be in Montreal for a concert; 8, they will be heard in Skidmore College, Saratoga Springs, N. Y.; 9, Boston (at Symphony Hall); and 10, Newark, N. J. This is the orchestra's first appearance in Boston. In Hartford they will appear in a series which also includes the Boston Symphony Orchestra and the Philadelphia Orchestra.

The orchestra returns to Washington to present two concerts in Constitution Hall before Christmas. Dr. Kindler is to conduct the first Washington performance of Shostakovitch's symphony No. 1 on December 12; and 15, an all-operatic program featuring Irra Petina, mezzo-soprano of the Metropolitan Opera. The northeastern tour is the second tour for the orchestra this season, the other having taken them through Virginia, North and South Carolina, Georgia and Tennessee. C. C. Cappel is manager of the orchestra.

### *Edwin Hughes to Conduct Classes for Dunning Association*

Edwin Hughes will conduct the first of a series of repertoire classes for the New York Dunning Piano Teachers' Association on December 1.

### *Rose Dirmann Heard Widely in Concerts*

Rose Dirmann, soprano, sang over WEAF on November 27 with the NBC Music Guild. On December 3, WABC's listeners are to hear her with the "Understanding Opera" broadcast. Miss Dirmann's concert engagements include a recital on December 1 at the Town Hall Club, New York; 7, she is to be soloist in a performance of Handel's Samson by the Flushing (N. Y.) Oratorio Society; 12, soloist with the Syracuse University Chorus in Bach's Christmas Oratorio; 24, Miss Dirmann will sing in a Christmas concert sponsored by the Herald-News of Passaic, N. J. Among the bookings on her spring schedule is one, April 8, as soloist with Connecticut College in Dvorak's Stabat Mater; 17, she is to be soloist with the University Glee Club of Providence, R. I.; 23, soloist with the Syracuse University Chorus in Haydn's Creation. Miss Dirmann is the regular soprano soloist at the First Presbyterian Church, New York.

*ROSE DIRMANN*

# Syracuse Melodic Events Appeal

## Guy Maier and Lawrence Tibbett Welcomed in Solo Programs—New Chorus Formed by College of Fine Arts

SYRACUSE, N. Y.— The Syracuse musical season started in full swing on November 6 with two recitals by Guy Maier, in Lincoln Auditorium under the auspices of the Morning Musicals. In the morning Mr. Maier gave a program for the members of the club and in the afternoon for a large audience of children. In both programs Mr. Maier made such comments on the music as would stimulate the interest of his hearers in the compositions themselves and in his performance. The result was two enjoyable and successful recitals.

The following week the Morning Musicals gave the first of its local programs, introducing to the Syracuse audience five graduates of the College of Fine Arts. As usual, these performers acquitted themselves in fine fashion and a large audience was generous with its applause.

On November 20 the College of Fine Arts presented eight of its advanced music students in a public recital in the Fine Arts auditorium.

On November 22, Lawrence Tibbett, after an absence of two years from Syracuse, gave an exceptionally interesting program under the sponsorship of the Morning Musicals, in Lincoln Auditorium. This was by all odds the finest recital Mr. Tibbett has ever given here. With the exception of an air from Andrea Chenier the entire program was sung in English—an innovation which is most commendable and might well be followed by other singers. Seven encores and many other recalls tell the story of his success here.

The College of Fine Arts has organized a sixth chorus which will be used largely for the university radio broadcasts. This chorus consists of nineteen mature and experienced singers under the direction of Dr. Jacob Kwalwasser, who is the head of the public school music department at the university. The chorus will give its first radio program December 19, over WSYU, the university station.

H. L. B.

# Visit of La Argentina and New Series of Orchestral Matinees Stir Toronto

## Dancer Delights in Solo Program—Weekly Afternoon Concerts by Resident Symphony Orchestra Win Success Under MacMillan

TORONTO, CAN.—La Argentina made this city another triumphal visit, appearing at Eaton Auditorium on November 7, with the assistance of Luis Galve, as solo pianist as well as accompanist. Pre-eminent interpreter in motion she gave us all moods, save perhaps the epic; and even that quality, in one sense, was there in solution through the cumulative superimposed impressions.

On November 9, at Eaton Auditorium, the Toronto Women's Choir, under the tasteful conductorship of Ethel Neilson, gave its sixth annual concert, mostly *a cappella*. This score of ladies gave four groups, in most of which the standard of tone quality and balance reached a high level. Only occasionally was there the slightest deviation from a suavely harmonious blending, while the observance of tempo was, if that be possible, the merest trifle too faithful. Compositions that were novel and interesting, as well as of a high order, made up the ample program, which was further enhanced by the appearance of Muriel Donnellan who gave two interesting groups of harp solos. Anne Scott Mumford did unobtrusively splendid work at the piano.

### NEW MATINEE ORCHESTRAL SERIES

On the same day at Massey Hall was launched an important project. It consists in a special series of weekly afternoon concerts by the Toronto Symphony Orchestra, offering more "popular" programs than the fortnightly evening events, and at popular prices. Special arrangements between the Toronto Musical Protective Association, the public-spirited conductor Sir Ernest MacMillan, and the directors of the orchestra, will yield considerable advantage from the enterprise to the hundred or so members of the orchestra.

The first program offered the Meistersinger prelude and the fifth Beethoven symphony, with Ernest Seitz playing the Tschaikowsky piano concerto (op. 23) in B flat minor as a special feature. The Wagner Vorspiel at Sir Ernest's hands was a glittering medley of musicianishp and exuberance, while the beloved Beethoven masterpiece was plumbed to its deepest depths. The orchestra also accompanied Mr. Seitz with a restraint, while the soloist himself was in highly brilliant form as to execution.

### RUSSIAN PROGRAM APPEALS

The same organization was heard again by a crowded house on November 12, in an all-Russian program. Borodin's Prince Igor Overture was a vigorous start, delivered with considerable "punch," but the following number, the Rimsky-Korsakoff Scheherazade far eclipsed it. In this the richness and volume of Sir Ernest's gifts were evident while Elie Spivak, the concert-master, contributed exquisite images in his many solo passages. Nearly as much praise was earned by the Moussorgsky Night on the Bare Mountain and Stravinsky's Petrouchka Suite, which followed. Wilma Stevenson played the piano part in this with excellent skill. The stimulating evening closed with a heroic reading of the Tschaikowsky Marche Slave.

The second of the orchestra's "popular" matinees, on November 16, was a *pot-pourri* of distinctly melodious character; Smetana's Bartered Bride Overture, handsomely done; Tschaikawsky's Andante Cantabile for strings from the string quartet in D, op. 11, performed with a devout care of its loveliness; the Schubert Unfinished, on this occasion giving a great deal more than it usually does. Saint-Saëns' Danse Macabre followed, far more charming than grizzly, and then, for a real experience, the Debussy Afternoon of a Faun. The poetic inspiration of the conductor carried his hearers with him on remote flights. Next the worn-out Blue Danube recovered life and bounced along with a resilience and color totally unhoped-for. And the variegated program closed with a sensitive reading of the Grainger Londonderry Air.

### TWO-PIANO LIST

The evening of the same day, at Eaton Auditorium, Etta Coles and Naomi Yanova, two-piano recitalists, gave a characteristic program that was buoyant and plastic, and retained its charm, throughout its generous length. Everything was in it, from Bach (represented by Harold Bauer's arrangement of the C minor concerto) to The Big Bad Wolf and from César Franck (prelude, fugue and variation) to a Strauss waltz (arranged by Abram Chasins). An exquisitely adjusted temperamental feeling informs these two prepossessing young women. Their crowded house demanded many encores.

### STRING QUARTET APPEARS

Also that same night, at Conservatory Concert Hall, was heard the Conservatory String Quartet in its second recital of the season. The four members, Elie Spivak Harold Sumberg, Tom Brennand and Leo Smith's first and second violins, viola and cello respectively gave us a program that ran backward chronologically. This had a particularly good effect. The aggressive opening was made with a quartet by Wassilenko (op. 58) admirable for its remarkable dexterity. There was grace and serene poise in the closing Haydn quartet in D, op. 64. And an exemplary performance of Brahms' piano quartet in C minor, op. 60, with the authoritative Reginald Godden at the keyboard, was offered. Altogther the program manifested well the many high qualities of this experienced ensemble. B. P.

---

# San Francisco Opera

(*Continued from page 5*)

ing in the first scene of the last act, he was called before the curtain so many times that one ceased to keep count of them.

Elisabeth Rethberg in the role of Rachel swept the stage with the magnificence of her ripened powers. A great singer endowed with a rich and mobile soprano, she combines with this natural gift rare talent for stage craft and dramatic sense. Madame Rethberg sang with an abandon and warmth she has never excelled. She thrilled the huge audience that had come to hear her.

As Leopold, Hans Clemens was excellently disposed and gave unqualified pleasure. Ezio Pinza had the role of Cardinal de Brogni.

San Francisco's own Emily Hardy was a charming Princess Eudoxia and made the utmost of her vocal opportunities. Minor characters in the hands of John Howell, Paul Wright and Paul Guenter were capably executed. The incidental dances and pantomimes as arranged by Adolph Bolm were interesting and the chorus by providing spirited and tonally good singing did its best work of the season.

The conductor was Richard Lert, who gave the orchestra exceptional beauty of color and made the ensembles effective.

### VIOLIN SKILL EXHIBITED BY ERICA MORINI

San Francisco music lovers, after several hectic weeks of opera going, found it a delightful experience to hear the superlative violin playing provided by Erica Morini, who, at the Veterans' Auditorium, gave the first recital of major importance of the new season. This was Miss Morini's initial San Francisco appearance and she immediately established herself as one of the most brilliant women violinists of today. From her fine instrument, Miss Morini draws a tone that is warm, full and clear. The decisiveness and surety of her bowing, complete mastery of technic and her innate musical feeling and genuine sense of style were evidenced throughout her stupendous program which included Tartini's sonata in G minor and the same composer's variations on a theme by Corelli; Mozart's A major concerto; the Bach chaconne; Ravel's Habanera; Sarasate's Malaguena, and the Moses Fantasy of Paganini. Miss Morini's success was sensational. Her audience demanded and were rewarded with innumerable encores. Arthur Balsam, Miss Morini's pianist, proved a first-rate co-artist. This recital was given under the management of Wilfrid L. Davis.

### ROTH QUARTET INAUGURATES SERIES

With the Roth Quartet appearing before a large audience in the Community Playhouse, Caroline E. Ware's second season of chamber music concerts by visiting ensembles of international fame was inaugurated. The quartet made up of Feri Roth, first violin; Jeno Antal, second violin; Ferene Molnar, viola and Janos Scholz, cello, programmed such popular standard works as Mozart's Hunting Call Quartet in B flat major; Dohnanyi's D flat major quartet, No. 2, and Beethoven's A minor, op. 132. There is a distinction in everything the Roth Quartet does—a perfection of warm, colorful tone, an impeccably clean-cut phrasing, a vitality in the lift of *forte* that bespeaks musicianship of high order, and a keen appreciation of detail.

E. Robert Schmitz, French pianist and international president of Pro Musica, was the guest of honor at a reception given by the San Francisco chapter of the organization at the San Francisco Museum of Art.

Elsie Cook Laraia, San Francisco pianist and pedagogue, has been appointed Western States examiner for the Tobias Matthay scholarship award. The San Francisco examination is slated for December 8, the winner to go on to New York for the national competition. The national winner will be given one year's tuition in London from Matthay who is the teacher of Myra Hess, Harriet Cohen and other pianists. C. H. A.

---

### *N. A. A. C. C. Offers First Concert of Native Works*

The first of a series of five musicales presenting new works by composer-members of the National Association of American Composers and Conductors was offered on November 19 at 15 West 67th Street, New York City. The program held manuscript compositions of Roy Harris, Gena Branscombe, Harold Morris and Henry Hadley.

Poem for violin and piano by Mr. Harris opened the recital. This was admirably performed by Joseph Reilich (violinist) and Harry Cumpson (pianist). The work is in one movement and is the expression of a melancholy mood that flows in lyric melody and has moments of great poignancy. It has the feeling of improvisation, particularly accentuated by the piano part, which is harsh and dissonant, quite barren of melodic interest. The composition as a whole is an engrossing study in tonal contrasts.

Miss Branscombe's contributions were entirely vocal and were presented with distinction of interpretation and enunciation by Harrington van Hoesen, baritone. Accompanied by the composer, an excerpt from Quebec, entitled Great Guardian Portal, began the group. Rugged in character with a suggestion of the American Indian, the vocal line is splendidly modelled. Masquerade, the second item, has excellent mood. It is ethereal in texture and is written with that delicacy and subtleness which the text demands. This song together with Set Him in the Bilboes, a sixteenth century sea chantey from Captain John Smith's log-book, were the best of Miss Branscombe's works. Set Him in the Bilboes is a fine rollicking song, utterly delightful both from a rhythmic and a vocal sense. It has vigor and created much enthusiasm. The remaining composition of the group was E'en the Air Hath Ears, an aria from a choral work on the Landing of the Pilgrims. Vocally it is interesting and the difficult text has been set admirably.

Mr. Morris played two works for piano. The first, Ballade Elegaie, is distinctly an orchestral composition and not a piano work. The themes are rhythmically unusual but they are complicated so much that a piano version does not do them justice. Mr. Morris should score this composition so that it could be heard with clarity. His suite, Once Upon a Time, however, is as charming a contribution to American piano literature as has been presented to the public for a long time. Somewhat in the vein of Rebikoff's children's compositions, but more elaborate in treatment, the six episodes (Etching, Once upon a time, there was—, Jog-trot, I imagine so, Humoreske, Romance of three and Wooden shoes) were strongly-applauded. All of them have fascinating, rhythmic and melodic patterns ingeniously contrived. In particular, Humoreske, with its slight Negroid influence and its tumbling gaiety, and I imagine so, an indefinite, rambling melody that begins and ends in an introspective haze, have merit of a high order.

Dr. Hadley's three movements, *allegro energico, andante* and *scherzo* from a trio for violin, cello and piano, played with exquisite finesse by Rosa Polnarioff (violinist), Phyllis Krauter (cellist), and Selma Kramer (pianist), concluded the program. With consumate refinement, melodic beauty, expert scoring, Dr. Hadley's work displayed the finesse with which he always writes. This trio is also outstanding in American literature. H. J.


MYRA HESS

AMERICAN CONCERT DATES 1935-1936

Dec. 26, 27 — Chicago, Ill. (Orchestra)
" 7—Reading, Pa.
Jan. " 11—Boston, Mass.
" 14—Springfield, Mass.
" 18—New York, N. Y.
" 21—Buffalo, N. Y.
" 23—Ottawa, Ont.
" 25—New York, N. Y.
" 29—Toledo, Ohio
" 30—Oberlin, Ohio
Feb. 2—Washington, D. C. (Nat'l Sym.)
" 4—Baltimore, Md. (Nat'l Sym.)
" 5—Richmond, Va. (Nat'l Sym.)
" 6—Sweet Briar, Va.
" 11—Washington, D. C.
" 14—Toronto, Ont.
" 18—Northfield, Minn.
" 20—Minneapolis, Minn.
" 25—Atlanta, Ga.
" 28—Princeton, N. J.
Mar. 1—New York, N. Y.
" 4—Poughkeepsie, N. Y.
" 7—Wellesley, Mass.
" 8—Boston, Mass.
" 11—New Haven, Conn. (Boston Sym.)
" 12—New York, N. Y. (Boston Sym.)
" 13—Brooklyn, N. Y. (Boston Sym.)
" 14—New York, N. Y. (Boston Sym.)
" 16—Ann Arbor, Mich.
" 19, 20 — Kansas City, Mo. (Orchestra Sym.)
" 23—Mount Vernon, Iowa
" 25—Chicago, Ill.
Apr. 3 — San Francisco, Calif. (San Francisco Sym.)
" 4, 5 — University of Cal., Cal. (San Francisco Sym.)
" 7—Seattle, Wash.
" 8—Tacoma, Wash.
" 11—Carmel, Calif.
" 14—San Francisco, Calif.
" 16—San Mateo, Calif.

BOOKINGS for Season 1936-1937 ACCEPTED NOW

Exclusive Management
ANNIE FRIEDBERG
Fisk Building, 250 W. 57th St., New York
*Steinway Piano*

# Birmingham Civic Ensemble Launches Fourth Season Before Throng of 4,000

## Work by Rubin Goldmark Included in Initial Program Led by Whittington—Ravel Bolero in Dance Form a Novelty—State Federation of Music Clubs Holds District Meeting

BIRMINGHAM, ALA.—The fourth season of the Birmingham Civic Symphony Orchestra opened brilliantly and auspiciously, under the baton of Dorsey Whittington, with the largest audience that has yet attended the concerts. There were an estimated four thousand people in the seats of the Municipal Auditorium. The program was well chosen and splendidly performed by an enlarged ensemble of players. The soloist was Rebecca Joan Webb, dancer.

Following the opening number, Weber's overture to Oberon, the audience was in a receptive mood for the dignified, even dramatic, reading of the symphony in D minor, by César Franck. This was the most ambitious composition the orchestra has yet attempted, and Conductor Whittington is to be congratulated on the result which evidenced his skillful training. The Danse Macabre by Saint-Saëns, the Call of the Plains by Rubin Goldmark (one American number is always featured on Whittington's programs) and Ravel's Bolero were the other items. The soloist, Rebecca Joan Webb, danced the Bolero with charming perfection, eliciting bursts of vociferous applause and many recalls at its close. It was a splendid example of interpretative dancing, and her costume, enhanced by the lighting effects, excited admiration for its beauty. The next concert by the orchestra will feature as its American number, Horace Johnson's suite, Streets of Florence.

### State Federation District Meeting

The second district meeting of the Alabama Federation of Music Clubs was held in Bessemer in November, with Mrs. H. B. Sanders, district president, presiding. Encouraging reports of musical activities were given from Gadsden, Leeds, Birmingham, West End, Ensley, East Lake, Jasper, Woodlawn, Sylacauga, Montevallo, and Bessemer. Miss Stella Harris, State junior counselor, urged more interest in junior clubs, reminding members that they were the musicians of the future. Mrs. George C. Harris, president of the Birmingham Music Club, presided during Federation hour, when Mrs. James F. Alston of Tuscaloosa spoke on Musical Alabama. Mrs. R. C. Woodson, State president, made the address of the day, telling briefly about the Denver board meeting and the National Convention in Philadelphia, and concluding with an inspirational talk regarding the work to be done in this section toward forwarding the cause of music. The Apollo Boys Choir, under the direction of Coleman Cooper, sang a program, and Mrs. Woodson made them members of the State Federation. Officers elected for the coming year are: Mrs. M. E. Stephens, Gadsden, president; Mrs. J. L. Shores, West End, vice-president; Mrs. J. M. Murray, Sylacauga, secretary; Mrs. N. E. Rhompson, Bessemer, junior counselor. The meeting closed with a program given by the Brahms Society, young musicians group of the Birmingham Music Club.

Mrs. R. C. Woodson, State federation president, attended the fourth district conclave in Tallahassee and the sixth district conclave in Bay Minette.

A piano ensemble group, composed of active members of the Birmingham Music Club, meets on Saturday afternoons in the studio of Edna Gockel Gussen. Interesting experiences in eight hand sight-reading of the classics is enjoyed. Those who have attended include Mrs. E. T. Rice, Mrs. George Houston Davis, Grace Nealans, Frances Hunt Ward, Charlotte Hodges, Alice Graham, Elizabeth Gussen.

### Opera Scenes Presented

A colorful presentation of Opera Miniatures was given in the Peacock ballroom of the Tutwiler Hotel, under the direction of Estelle Allen Striplin. A crowded audience attended. Two scenes from Samson and Delilah, one from Pagliacci, and Secret of Suzanne by Wolf-Ferrari were given. A string orchestra under the direction of Fred Wiegand played with Leona Golden and Mrs. Striplin accompanists. The ballet was from the Levinge School of Dancing. Those singing were: Catherine Reed, Hawthorne Massie, Asa Marsh, Robert Melton, Josephine Sharbel, Phyllis Waites Sullivan, and Chadwell Bridges.

A series of Sunday Twilight Musicales, under the auspices of Kappa Circle of Omicron Delta Kappa of Birmingham-Southern College, was inaugurated with the presentation of Edna Gockel Gussen in concert in Munger Hall. Mrs. Gussen played with excellent skill numbers from Bach-Tausig, Beethoven, Brahms, Chopin and Debussy.

A. G.

*MARIA CARRERAS*
*has resumed work in her New York studio and reports the beginning of an active season.*

## RADIO HIGHLIGHTS
### Dialed by M. L. S.

We also serve who only sit and listen. The "great unseen audience," usually considered as a purely subjective body, was recognized in its objective capacity—as the power behind the gradual elevation of radio entertainment—in a brief speech by Horace Johnson, commentator on the November 25 program of WOR's "Master Musicians" series. Mr. Johnson commended the expression of public taste which has forced many sponsors to offer a better type of program, and exhorted consumers of the radio's tonal output to bear in mind their continued responsibilities in this direction. Earlier in the evening Alexander Woollcott, in his weekly comments on WABC, had quoted from a letter of George M. Cohan that there are only two kinds of songs—the popular and the unpopular. Perhaps the musical millenium is not too many years distant when the cheap and the "popular" will no longer be synonymous. Mr. Johnson's remarks interpolated a concert devoted to music of the predissonant era. The fine soloists were Dr. V. Ernst Wolff, pianist and harpsichordist, and Jacques Malkin who played the viole d'amore. The orchestra was conducted by Alfred Wallenstein, director of these broadcasts.

The Ford Hour (WABC) rejoiced in the vocal beauties of Lucrezia Bori, soloist of the evening. Against the background of orchestral and choral numbers with Victor Kolar on the podium, Miss Bori's consummate art was the focal point of a fine tonal grouping.

Immediately following on the evening's schedule was the General Motors broadcast from WEAF, featuring Kirsten Flagstad with the General Motors Symphony Orchestra under the baton of Erno Rapee. The stately Norwegian soprano gave in generous meed of her Olympic vocal gifts. Along with a Wagner item and Schubert's Erlking, she included several songs in English.

A day of sopranos, Sunday afternoon brought Lotte Lehmann's golden tones on the "Magic Key," RCA-Victor's weekly contribution from WJZ. She was featured in company with a scene from the dramatization of Pride and Prejudice, some timely words on the Hawaiian stop-over of the China-bound mail plane, symphony music by Frank Black and his orchestra and lighter music by Xavier Cugat and his ensemble. The announcer mentioned the album of Lieder recordings which Mme. Lehmann has made.

The list of Sabbath radio weeklies has been augmented by recitals from WMCA by the Tollefsen-Wier Two-Piano Ensemble. Artistic and well equipped technically, the team furnishes excellent musical fare.

Dialing off music for a space, enjoyable light dramatic entertainment is provided by WABC each Sunday in a half-hour dominated by Leslie Howard. Mr. Howard is ending a serialized version of Farnol's novel The Amateur Gentleman, arrant slush when you read it, in our opinion, but surprisingly attractive radio material. This is a story of Regency days, dealing with the trials of a prizefighter's son who enters the world of fashion. The tale is complete with languishing heroine and black-hearted villain (one Sir Mortimer Carnaby, whom one of the feminine characters once addressed as "You cad, you bounder—you—you—" Maybe that wasn't telling him, eh?) With the concluding instalment of this gripping drama, Mr. Howard asks for suggestions from his listeners as to what type of entertainment he shall provide them. The program is sponsored by a hand lotion, which the announcer says housewives should use before and after all rough stuff and dirty work in the home.

On Monday (November 18) WEAF listeners still heard substitutes for Grace Moore, whose medical ogre decreed her banishment for yet another week. Gladys Swarthout and Richard Bonelli, a double attraction of potent magnetism, regaled her hearers in her absence.

The week-day afternoon offerings had a notable recruit on Thursday in the broadcast of the Eastman School Symphony Orchestra, conducted by Dr. Howard Hanson in the first of a radio series originating from WHAM in Rochester, N. Y., and carried by NBC facilities. On Thursday night, To Arms for Peace, WABC's interval devoted by an idealistic sponsor to anti-war propaganda, presented Rosa Ponselle, whose glowing tones illuminated a program necessarily sombre in its general content.

The Kansas City Philharmonic Orchestra (Karl Krueger, conductor), heard on WJZ, also distinguished Thursday night as one of the best in the week from a radio standpoint. The organization reaped much glory for its full, malleable tone, directed by Mr. Krueger's scholarly and artistic musical intelligence. The time on the air doubtless revealed the distinguished merits of this orchestra to a host of listeners who have not yet had opportunity to hear the group at closer quarters.

Paul Whiteman, currently treading the boards in what many people assume to be the title role of Jumbo (the production which has succeeded popular-priced opera at the Hippodrome in New York) had for guest artists on Thursday evening (WEAF) the two-pianists, Brodsky and Triggs. Their keyboard brilliance cut a meteoric path across the space of tonal firmament where Mr. Whiteman reigns.

### *Plotnikoff Directs Symphony Concerts*

The Bronx Symphony Orchestra (Eugene Plotnikoff, conductor) gave duplicate programs at the Brooklyn Museum, November 23, and the Bronx County Building, November 24. The main item for orchestra was Tschaikowsky's third symphony. Large audiences in both auditoriums applauded the performances, with recalls for the conductor, who shared the applause with his men.

A feature of both occasions was the brilliant exposition by Maria Safonoff, pianist, of Chopin's concerto in E minor. In this her sovereign technic, impeccable taste and poetic temperament produced deep effect. The close attention of the audience was manifest, and resounding applause recalled pianist and conductor.

F. W. R.

### *Düsseldorf Has Handel Premiere*

DÜSSELDORF.—The first performance in Western Germany of Handel's "Occasional" Oratorio was given in the Municipal Concerts here, under General Music Director Hugo Balzer, with much success. The soloists included Karl Erb, Erika Rokyta and Rudolf Watzke.

B. N.

*The answer to* **2 PROBLEMS**

WHERE TO LIVE ?

In the same block with Steinway Hall and Carnegie Hall . . . Convenient to Central Park, Radio City and to all lines of transportation.

Suites of 1, 2 or 3 rooms—very attractively furnished. Serving pantries—Frigidaire. Complete hotel service.

2 and 3 Room Suites From

$6. Daily $140. Monthly

WHERE TO DINE ?

**Main Restaurant**

Luncheon 60c Dinner $1.00

**Bar of Music**

Featuring Special Dishes
Finest Wines and Liquors
In An Unusual Atmosphere

Music and Entertainment
Cocktail Hour—Dinner—Supper

*The*
**HOTEL BUCKINGHAM**

101 WEST 57th STREET, NEW YORK CITY

*In the Center of the Musical World*

WM. E. HERREN, Manager Telephone Circle 6-1500

**RECORDING**
LATEST SCIENTIFIC METHOD INSURES HIGHEST FIDELITY PHONOGRAPH RECORDS
S. J. WHITE, 141 W. 72nd St., N. Y. C. SUs. 7-0207

BUY FROM YOUR LOCAL DEALER

# Providence Greets Boston Players

### Viola Mitchell Applauded in Opening Program of Pawtucket Civic Series —Rachmaninoff Heard—American Works Performed

PROVIDENCE, R. I.—The Boston Symphony Orchestra began its series with a concert in the Metropolitan Theatre. The E flat major symphony (Mozart), The Fire Bird Suite (Stravinsky), and symphony No. 2 in D major op. 43 (Sibelius) were played. With all the fire and fine emotional feeling possible, this orchestra gave a magnificent exposition of the Fire Bird and still greater glories of the Sibelius opus.

The Chaminade Club gave a program in Froebel Hall which included Ruth F. Campbell, pianist; Helen Aitken, soprano with Ruth Tripp, accompanist; Adah Fiske Smith, violinist with Maria Scalzi, accompanist; and a double vocal trio with Sarah Henley Ide and Lila Horton Sigsen (first sopranos), Emily Amidon Hampton and Margaret Sanders (second sopranos), Evelyn Clarke and Bessie Baybutt (contraltos), May Perry (accompanist).

COMMUNITY ART PROJECT PROGRAMS

The Community Art Project in a two-day institute, presented Dr. Howard Hanson, of the Eastman School of Music, of Rochester, N. Y., in an address, American Music Today, in Alumnae Hall, Pembroke College in Brown University. There was a large audience to hear this distinguished educator.

Continuing the American music idea, the Community Art Project gave a recital of American works. These were presented by Nicholas Slonimsky, pianist and commentator, Paul Robeson, singer, Paul Crerkassky, violinist, Jacobus Langeudoen, cellist, and Rosario Masseo, clarinetist, in the gallery of the Rhode Island School of Design. The program contained Daniel Gregory Mason's Pastorale for violin, clarinet and piano, and other works by Charles Ives, Roy Harris, Charles T. Griffes, Aaron Copeland, Villa Lobos, Henry Cowell, Caturla and Still. The galleries were thronged with an interested audience.

VIOLA MITCHELL OPENS CIVIC SERIES

Viola Mitchell, violinist, inaugurated the Pawtucket Civic Music Association concert series in the Senior High School auditorium. Miss Mitchell's program was of superlative excellence and to the giving of it she brought artistic interpretations both from a technical standpoint and in refinement of taste. In Brahms sonata in D minor and the concerto in E minor (Mendelssohn), she demonstrated rare and musicianly gifts and in numbers by Albeniz, Ysaye, Debussy and Ravel, showed she was as apt with the moderns. She was recalled many times and played several extra numbers. Her accompanist, Ladislas Helfenbein, shared the honors; his work, no less demanding, was thoroughly excellent.

RACHMANINOFF IN CONCERT

Serge Rachmaninoff gave the second in the series of concerts under the auspices of the Community Concert Association in the Metropolitan Theatre. A capacity audience listened with rapt attention to the program which consisted of Bach, Beethoven, Brahms, Chopin, Rachmaninoff and Liszt. He responded generously to the demand for encores.

The Rhode Island Chapter of the American Guild of Organists presented Helen Hogan Coome, formerly of this city but now of London, England, in an organ recital at the Central Congregational Church. Her program was made up of all schools of organ works, representing Buxtehude, Bach, Handel, Brahms, Reger, Mulet, and two delightful numbers by Festing and Galuppi. Her playing impressed one with its freedom in technicalities and its expressiveness. At all times she held the attention of the large audience.

The Chapter also presented Grace Steere Regester, organist of Grace Church, in a recital in that church, assisted by Sarah Henley Ide, soprano. Among her several offerings were three choral preludes, Martyr, Olivet and Bethany, by the late J. Sebastian Matthews, and suite No. 2 by Edward Shippen Barnes.

B. N. D.

### *Cadman and Quartet Applauded at Adrian College*

ADRIAN, MICH.—Charles Wakefield Cadman, American composer, with a mixed quartet, gave a brilliant recital at Adrian College on November 20. They were introduced by Dr. James H. Spencer, head of the department of music, and welcomed by an audience which completely filled Downs Hall. The quartet was composed of Helen Beckerton, soprano; Constance Eberhart, contralto; Robert Long, tenor; and Raymund Koch, baritone. Mr. Spencer and Mr. Cadman were fellow members of the MacDowell Colony, Peterborough, N. H., in 1934.

The quartet opened and closed the recital singing works of Mr. Cadman's, each artist performing a group of his songs while the composer played two of his own piano selections. Later, in an entertaining way, he explained the Indian flute and played several themes upon which some of his own music is built.

Each of the artists entered heartily into a fine interpretation of Cadman's compositions performing several new works as well as the more familiar ones which American audiences know well.

A. McL. T.

### *Dr. George Liebling and Laurel Saunders in Los Angeles Concert*

LOS ANGELES.—Dr. George Liebling was heard in a piano recital, November 17, at the Burnham Studios in Hollywood. Laurel Nemeth Saunders, soprano of the Lazar Samoiloff Studio, was the assisting artist.

Dr. Liebling played three of his own piano compositions, Polonaise, Lady of the Lake, and Scenes from Cuba. Afterwards he was heard in a group of four Liszt numbers which he gave brilliantly and after the style of Liszt of whom he is an exponent. He closed the program with the Gounod-Liszt arrangement of the waltz song from Faust, his own arrangement of the Delibes Pizzicati from the ballet, Sylvia, and the fantasy from the opera, Rigoletto, arrangement by Verdi-Liszt.

Dr. Liebling is a master of the keyboard; for a musician of more than three score and ten, he is a wonder, since technical difficulties mean nothing to him.

Mrs. Saunders has musicianship and a clear soprano voice which she has well under control at all times. Her singing of Dr. Liebling's six compositions for voice (Märchenbrunnen, Lullaby, Nightingale, Spring and Dreamland) was marred by her lack of familiarity with these difficult songs. For an encore, she used another of the Liebling writings of operatic style, Du, which was given in fine style.

Dr. Liebling responded with two encores, Serenata (op. 15, No. 1) by Moszkowski and Liebestraum No. 3 by Liszt. Altogether it was a delightful evening and the large audience attested this by much applause.

C. D. K.

### *Georges Barrère's Flute Program*

Georges Barrère gave an intimate invitation concert at Sherry's, New York, on November 20, to demonstrate his new platinum flute. Assisting Mr. Barrère was Rachel Morton, soprano, and Alice Nichols was at the piano. In some of the numbers Mr. Barrère was accompanied by Dr. Walter Damrosch, who was among the guests.

The superiority of the new instrument, according to Mr. Barrère, is threefold. He finds that it has great brilliancy in the high register, beautiful mellowness in the medium and rich fullness in the lower notes. The metal holds its temperature steadily, and the player can depend upon the platinum flute keeping the same warmth in the column of air, thus insuring perfect pitch through the performance of long works in any auditorium. Last, and, as Mr. Barrère considers, most important, he pronounces both the quality and the volume of the tone are better—a double advantage practically impossible of attainment before. Mr. Barrère has tested the platinum flute in many months of concert work in both solo and ensemble playing in a wide range of programs.

In the course of the afternoon, he played the platinum flute unaccompanied, with piano accompaniment and with voice. In all these phases, the instrument clearly justified his enthusiasm. A distinguished company attended and evinced warm approval of the qualities the new flute displayed.

K. S.

### *Don Cossack Chorus for Newark*

The Don Cossack Male Chorus will appear in Newark, N. J., at the Shubert Theatre on December 14 under the management of Joseph A. Fuerstman.


*The first collection of its kind*

**SYMPHONIC PIECES FOR ORGAN**

"SYMPHONIC pieces for Organ" provides a chronological survey of orchestral music, extending from the origin of the symphony with pre-classic composers through the classic, romantic, modern and ultra-modern periods. A detailed outline of the instrumentation, transferred directly from the original score to each organ transcription, replaces the customary registration marks. It will be quite apparent that while this outline cannot always be followed exactly as indicated, it will serve as an accurate guide to the composer's intentions, and accordingly will aid materially in a more faithful reproduction on the organ. Strict symphonic lines have not been too closely followed in the selection of material, resulting in a more comprehensive assembly of orchestra works. The work is edited by Albert E. Wier, whose collections are well-known to the organ fraternity. The volume comprises 448 pages, extra-large sheet music size (10½ x 13½) substantially bound whether in paper or cloth.

COMPLETE COMPOSER INDEX

**Albeniz** .....Corpus en Sevilla
**Bach, J. S.** .....Largo (Concerto for Two Violins)
**Bach, Ph. E.** ..... Largo and Presto (Symphony in D)
**Beethoven** .....Andante (Symphony No. 5)
**Berlioz**..March to the Scaffold ("Fantastic" Symphony)
**Bizet** .....“L' Arlésienne" Suites (Mosaic)
**Boccherini**.....Andante and Minuet (Symphony in C)
**Boellmann**.....Fantaisie Dialoguée
**Borodin**.....Danses polovtsiennes (Prince Igor)
**Brahms**.....Allegretto (Symphony No. 2)
“ .....Scherzo (Serenade Op. 11)
**Bruckner**.....Adagio (Symphony No. 7)
**Debussy**.....Prelude (Afternoon of a Faun)
**Delibes**.....Le Roi s'amuse (Suite)
**Dittersdorf**....Larghetto and Minuet (Symphony in C)
**Dvorák**.....Carnival (Overture)
**Franck**.....Allegretto (Symphony in D Minor)
**Glazounow**.....Prelude and Romanesca (Raymonda)
**Gluck**.....Ballet Suite (Mottl)
**Goldmark**.In the Garden ("Rustic Wedding" Symphony)
**Gossec**.....Andante and Allegro (Symphony in Eb)
**Grieg**.....Symphonic Dance, Op. 64, No. 2
**Handel**.....Water Music
**Haydn**.....Minuet ("London" Symphony)
**Humperdinck**..Dream Pantomime (Hansel and Gretel)
**Ippolitow-Iwanow** .....
In the Mountains (Caucasian Sketches)
**Liszt**.....Les Préludes (Symphonic Poem)
**Massenet**.....Fête Bohéme (Scenes Pittoresques)
**Mendelssohn**.....Scherzo ("Italian" Symphony)
**Moszkowski**.....Malaguena ("Boabdil" Ballet)
**Moussorgsky**.....Pictures from an Exhibition
**Mozart**.....Andante and Minuet ("Jupiter" Symphony)
**Pierné**.....Marche des petits soldats de plomb
**Prokofieff**.....Gavotte and Finale (Classic Symphony)
“ ...March and Scherzo (Love of Three Oranges)
**Rachmaninoff**.....Finale (Piano Concerto No. 2)
**Raff**.....Parting March ("Leonore" Symphony)
**Rimsky-Korsakow**.....Fandango (Spanish Caprice)
**Saint-Saëns**....Le Rouet d'Omphale (Symphonic Poem)
**Sammartini**.....Sonata for Three Instruments
**Schubert**.....Andante con moto (Symphony in C)
**Schumann**.....Scherzo ("Spring" Symphony)
**Sibelius**.....Finlandia (Symphonic Poem)
**Smetana**.....Bohemian Dances (Bartered Bride)
**Strauss**.....Till Eulenspiegel's Merry Pranks
**Stravinsky**.....Rondo and Finale (The Fire-Bird)
**Tschaikowsky**.....Finale (Symphony No. 4)
**Volkmann**.....Waltz (Serenade Op. 63)
**Wagner**.....Andante (Symphony in C Major)
**Weber**.....Oberon (Overture)

**Paper Binding $5.00** **Cloth Binding $7.50**

**For sale at all music stores in the United States**

**HARCOURT, BRACE & COMPANY**
**383 Madison Ave., New York**

# NEW YORK CONCERTS

NOVEMBER 18

**National Orchestral Association** The first of six concerts to be given this season by the National Orchestral Association, at Carnegie Hall, found the large organization of young musicians playing with verve and fire under their energetic conductor, Leon Barzin. One noted especially the remarkably fine tone of the strings and some of the woodwinds in the Mendelssohn Italian symphony, which opened the program; the graceful and lucid exposition of its dance-like rhythmic elements given by the conductor, and the obvious wholeheartedness with which all the players entered into their task. It is evident that the ensemble (despite a personnel which necessarily changes from year to year, since it is a training orchestra for young players) is making pronounced strides and that Mr. Barzin is also maturing into a significant baton figure among the younger Americans.

The high point of the evening was Carl Friedberg's playing of the Beethoven Emperor Concerto, an exposition of magisterial breadth, tonal clarity and interpretative authority. Few pianists can rival Friedberg's command of the grand tradition in the classics. His reading blended high-souled devotion to the spirit of the work with technical mastery that has become second nature. The accompaniment, though it might have benefited by greater flexibility at moments, was a smooth one.

The remainder of the program brought essays in two large-scale works of modern vintage—Charles Martin Loeffler's Memories of My Childhood, an impressionistic and colorful evocation of Russian scenes, and Ravel's La Valse. The large orchestra required for these symphonic poems (including piano and celesta for the Loeffler), and the complicated rhythmic and tonal effects constituted a test of so young an ensemble which was met with much credit, if with less subtlety and artistic continence in the Ravel "apotheosis of the waltz." Both the soloist and the conductor enjoyed repeated recalls. The audience was a large and distinguished one—in sum, a most auspicious launching of the orchestra's series.

**Lee Pattison** The Sarah Lawrence College Scholarship Fund benefited from the Town Hall recital of Lee Pattison on Monday evening. On his program were the Beethoven sonata, op. 2, No. 3 and the rondo, op. 51, No. 2; the Chopin sonata in B flat minor; Rachmaninoff and Scwerby pieces, and three of Mr. Pattison's own compositions—Song with Four Variants, "ripples the brook," and two etudes. Mr. Pattison, a pianist of established attainments, played with the technical fluency and interpretative finesse that mark the maturity of a naturally fine and meticulously cultivated gift. His performance of the Beethoven had dignity and vitality and showed deep devotion to the musical expression of this composer. The Chopin sonata was likewise fortunate in the style and manner of its exposition. The Pattison writings show the pianist as much at home in the creative medium of his instrument as in his role of keyboard master. They are picturesque tonal sequences, whose contents are described aptly by their titles. Song with Four Variants and the two etudes had first performances. A good-sized and cordial audience responded to Mr. Pattison with prolonged applause.

**Helen Lanier** A recital presenting Helen Lanier, soprano, was given at the Barbizon-Plaza Hotel on Monday night. Miss Lanier has been heard before in New York in joint recital but this is her first appearance individually. A tastefully selected program included songs in German, French, Italian, and English, among the items being two seldom heard works by Nin and Panizza.

Miss Lanier entered upon her task with quiet assurance, singing in a pure, even tone that immediately gained the approbation of her listeners. There is a refreshing youthfulness about her voice that adds charm to her ability to match quality of delivery with the atmosphere suggested in the song. A range of vocal power was disclosed that was never strained nor dependent upon force to attain either high or low register. Special mention is due Miss Lanier's impeccable German and French articulation.

Especially warm applause was accorded the soprano after her brilliant projection of Fêtes Galantes and Air Champêtre and after the offerings of the Americans, Hageman and Griffes. Fritz Kitzinger supported the singer with adequate accompaniments.

**Bessie Trent** Steinway Hall on Monday night was the scene of the recital of Bessie Trent, coloratura soprano, with Jerald Quinlan, flutist, assisting artist. For her program Miss Trent chose songs by Handel, Martini, Pergolesi, Saint Saëns, Roger Quilter, Victor Masse, Rimsky-Korsakoff, Bishop, and three spirituals, Goin' to Shout (arr. by Chas. F. Manney), Sometimes I Feel Like a Motherless Child (arr. by Snyder), and Somebody's Knockin' at Yo' Do' (arr. by Snyder). Mr. Quinlan's solos were Romance (Widor) and Allegretto (Godard).

Miss Trent revealed a voice of fine quality, round tone and a vocal range that attained her requisites without obvious effort. Several items were sung with Mr. Quinlan supplying flute obbligato and in these the soprano and instrument blended effectively. Miss Trent exhibited coloratura technic, although an occasional loss of pitch marred her performance, especially in the more ambitious numbers. She was more at home, however, in the spirituals and her delivery deserved much praise.

Mr. Quinlan's contributions were well received and an encore was demanded. Miss Trent too was asked for numerous additions, and both recitalists were greatly appreciated. Duncan Scarborough supplied piano accompaniment.

NOVEMBER 19

**Roman Totenberg** Roman Totenberg, young Polish violinist, who had previously appeared with orchestra in Washington, gave his first New York recital, a matinee program in Town Hall. It was well attended, as reports of Mr. Totenberg's ability had preceded him. A modest and serious manner was revealed by the recitalist, who offered a substantial program devoid of melodic claptrap.

Opening with Corelli's La Folia variations in his own arrangement, he proceeded to expound Bach's unaccompanied sonata in G minor, one of the most taxing works in the repertoire, which was played with a musical quality of tone, perception of structure and balance. In the Brahms sonata in D minor, with Arpad Sandor as a musicianly co-artist, his tone qualities had warmth so that the *adagio* had a particularly persuasive treatment. The best quality of the young artist is his refinement of method, which at its best secures exquisitely sensitive readings, devoid of exaggerations.

The final group of shorter numbers offered greater virtuosic opportunities. Two Mythes by Szymanowski pleased especially in the sensuous and exotic pages of Narcisse. Both the Novacek Perpetuum Mobile and the Wieniawski polonaise in D major showed advanced finger technic and spirited lightness of bowing, while perhaps the most expressive performances of the recital were those of Kochanski's transcriptions of two Spanish folk melodies arranged by Joaquin Nin. Several encores were added in response to applause.

One is able to predict for Mr. Totenberg, based on his present sane and accomplished equipment, a genuinely worthy flowering of his artistic resources with the added experience brought by maturity. He is a serious musician, one to be reckoned with. Mr. Sandor's accompaniments were excellent.

**Philadelphia Orchestra** Leopold Stokowski began the third concert of the Philadelphia Orchestra at Carnegie Hall with his own splendidly made transcriptions of Palestina's Adoramus Te and Bach's D minor (organ) toccata and fugue, compositions beautifully toned and expertly articulated by the orchestra.

Brahms' violin concerto had Fritz Kreisler as soloist, who was not the impeccable artist of old. He handled the lovely music (as well as his violin) with frequent raspings and false pitch and gave an exaggerated interpretation which bordered on the melodramatic. Of course there were episodes when the musical mind and ear could find pleasure, but on the whole, the famed violinist must have been a disappointment to anyone hearing him for the first time, and who has listened to Heifetz, Elman, Szigeti, Spalding, and Menuhin in the same concerto. Kreisler used his own cadenza, showy and banal writing far from the spirit of Brahms. The listeners applauded the player heartily.

Uncommon interest centered in the two numbers which made up the second half of the concert. The first was Etenraku, Japanese music of the Ninth Century, arranged for modern orchestra by Viscount Hidemaro Konoe. (Musical Courier readers are familiar with his name and his activities in Tokyo as a composer and conductor.) The Oriental traditional air (said to be 1,000 years old and still used as a ceremonial at the Japanese Court) sounded delicately exotic and was harmonized and colored instrumentally with much taste by the arranger. The piece had a cordial reception.

Second to titillate curiosity was the Rhumba Symphony by Harl McDonald, Colorado composer, now teaching at the University of Pennsylvania. He subtitles this new opus, "Reflections on an Era of Turmoil." The Rhumba reference derives from the fact that it is the rhythm which dominates the third of the four movements.

No dance symphony, however, must be imagined in these pages by McDonald. He is an intensely serious creator, as he proves by furnishing an explanatory note which runs to about 100 lines in print and deals with his reactions to the general conditions in America today as well as those troubling other lands and humanity in general.

The present review shall avoid the question of whether or not all the McDonald philosophies get into his music. The music itself expresses in resourceful orchestration, a wide variety of moods, meditative, tragic, sentimental and orgiastically joyous, as in the rhumba movement, with its compelling repetitions in rhythm, its intentionally blatant air, and a climax of tremendous power and effect. For the rest, the writing is fluent, clear, skillful, often melodious and sometimes emotionally moving. If not completely original—Brahms, Debussy, and Tchaikowsky often are present in shadowy influence—this symphony is the work of a serious and accomplished musician and takes rank with the best examples we have had from our native composers.

**Frederic Langford** Tuesday night at Town Hall Frederic Langford, tenor, was presented in debut recital. The opening item was Handel's aria, Total Eclipse (from the oratorio Samson). The tenor followed this work with Shubert's An die Musik and Die Stadt; Handel's aria, Ombra mai fu (from the opera Xerxes); Es muss ein Wunderbares sein (Liszt); Mir träumte von einen Loenigskind (Richard Trunk); two Richard Strauss songs, Allerseelen and Zueignung; Beautiful Art Thou My Love (Herbert Hyde); I Know (George Bagby); Inter Nos (Alexander MacFadyen); Sometimes (Madeleine Clark Walther); three songs of Henri Duparc, Sérénade Florentine, Le Memoir de Rosemonde, Phidylé; and Air des Noces d'Or by Auguste Maurage.

Mr. Langord sang in a voice that was powerful, but of a quality hardly suited to the list of classics offered. Vocal talent was evident but there was vast room for improvement and a need for further training. The audience requested encores. Seneca Pierce played efficient accompaniments.

NOVEMBER 20

**Philharmonic Orchestra** Owing to the Boston Orchestra concert on Thursday evening, the Philharmonic event was put forward to Wednesday evening. (The Friday, Saturday and Sunday concerts kept to their regular schedule.)

Hans Lange conducted one of his usual "different" programs, this time consisting of Robert McBride's Prelude to a Tragedy, William Grant Still's Afro-American Symphony, and a number of Bach works, original and transcribed, as follows: Sonata, from the Cantata, No. 31, Heaven Laughs, Earth Jubilates; suite in C major; (choral prehale) Kyrie, God, Holy Ghost, transc. by Eugene Devereaux, suite in C major; (choral prelude) Heartily Do I Long, transc. by Lucien Cailliet; (organ) fantasia and fugue, C minor, transc. by Sir Edward Elgar.

Lange's interesting selections were led by him with musical authority, zeal and complete baton command. The orchestra was in high form.

McBride's prelude has no "program," according to his own annotation, except perhaps that it was influenced by the death of several persons whom he loved.

Tragic atmosphere by no means prevails in the score, which is a compact, craftsmanlike and clear piece of writing, with good thematic stuff and shifts of mood and rhythm that hold the interest of the listener. Mr. McBride was born 1911 at Tucson, Ariz., and now teaches at the University of Pennsylvania.

The symphony by Still also has an explanatory word from its composer. He says that he has chosen the "Blues" idiom for his expression, as it represents the secular musical folk idiom of the American Negro and is melodically superior to its lowly origin and homely texts and sentiments. Mr. Still adds that his symphony portrays not the highest type of colored American, but the sons of the soil who continue to retain so many of the traits peculiar to their African forbears and have not yet responded completely to the transforming effect of progress.

Still keeps his score in the spirit of his intention, and that makes for simple and direct statement, with melodic content at all times prominent and treated with welcome transparency of harmonization and orchestration. The "Blues" material gives the work a real touch of nostalgic color and Still combines with it a large variety of rhythms and an occasional touch of typical humor, especially in the third movement with its purposely easy appeal and riotous gaiety. The entire work displays an expert hand and rare taste in a refined method of workmanship which avoids any suggestion of the banal. Both American works were warmly received by the listeners. McBride's was a world premiere, and Still's a first New York hearing. The latter, born 1895 in Mississippi, now lives in Los Angeles.

Of the new Bach transcriptions, it can be said that both Messrs. Devereaux and Cailliet delivered reverent and skillful treatment. The former is a Kingston, N. Y., native and organist, at present residing in Poughkeepsie, N. Y.; Cailliet plays with the Philadelphia Orchestra.

ATTRACTIONS

MARINA
YURLOVA
in SPANISH DANCES
TOWN HALL, New York, THURS. AFT., DECEMBER 5, 1935 at 3:30
James Quillian, Assisting Pianist
Tickets $2.20 to 83 Cents
Management: NBC ARTISTS SERVICE, New York

LONDON MADRIGAL GROUP
Conductor: T. B. Lawrence
TOWN HALL, JAN. 7 AT 3 P. M.
Only New York Recital This Season
Christmas Program of Carols, Madrigals and Folk Songs
Tickets $2.20 to 40 cents
Boxes $16.50
Management: Helen M. Fowles 14 East 28th Street, New York LExington 2-7803

*A play about music and musicians (the chief character is based on a famous concert artist) written by a man who knows all about them.*
"THERE'S WISDOM in WOMEN"
by Joseph O. Kesselring
With
RUTH WESTON — WALTER PIDGEON
GLENN ANDERS — BETTY LAWFORD
MASQUE THEATRE
45th St. W. of B'way
Eves. at 8:40—Mats. Wed. & Sat.

**Michael Strange** An evening that deviated pleasantly from the general run of entertainment was the program of lyric and dramatic selections given by Michael Strange at Town Hall on Wednesday. Miss Strange read poems against a blending background of harp accompaniment by Elsa Moegle. She was simply attired in black and has an engaging and unassuming stage manner. The strength of her delivery is in the vitality and emotional flexibility which colors her rich speaking voice. She is chary of gesture, and perhaps it is for that very reason that a motion of her hand or turn of her head emphasizes so effectively some chosen phrase or metric line. In her first group she recited Edna St. Vincent Millay's The Harp Weaver and two Old English ballads. These were followed by Elinor Wylie's Castilian, lighter poems by Dorothy Parker, two excerpts from the writings of Iris Tree, and Edgar Allan Poe's To Helen. The rest of the poems were by Miss Strange herself. Her talent in this direction is atmospheric, exquisite in its choice of words and vivid in its power to call up images and impressions in the mind of the listener. The sizable audience showed their absorption in the program by attentive silence during the numbers and warm applause after each offering. Miss Moegle furnished even, flowing accompaniments chosen from the works of Tournier, Albeniz, Salzedo, Debussy and others. Her musical gift was more prominently displayed in her excellent performance of a group of solos and, in a second appearance, Pierné's Impromptu-Caprice.

NOVEMBER 21

**Haarlem Philharmonic Society** The Haarlem Philharmonic Society began its forty-fifth season on Thursday morning in the grand ballroom of the Waldorf-Astoria. An address of greeting was made by Mrs. Everett Menzies Raynor, president, who cited the anniversary of the organization in January.

The program was given by Ria Ginster, soprano, and the two-piano team of Guy Maier and Lee Pattison. Mme. Ginster in her first appearance sang the Mozart aria Misera Dove Son, following later with Debussy's Claire de Lune and Fantoches, three Brahms songs, and a group of Purcell, Carey, C. E. Horn and Thomas Brown. All these numbers served to exhibit the clear, pure tones of her voice and the fine sense of style which governs them. The singer bowed to warm applause and granted several encores. Her artistic accompanist was Fritz Kitzinger.

Maier and Pattison observed the recent Saint-Saëns centennial by playing that composer's variations on a theme of Beethoven and adding to their printed list five excerpts from the Carnival of the Animals. They offered Mr. Pattison's version of The Arkansaw Traveler, and, in more serious vein, Tears from Rachmaninoff's suite, op. 5, and the fantasia and fugue in A minor of Bach-Bauer. This noted team was hailed with enthusiasm for their musicianly and vital performances. Years of keyboard association (intermittent in the past few seasons) have welded their joint tone into a musical utterance pliant, expertly balanced and the instrument of an admirably unified musical intent. At the end of their final group they were summoned back for further numbers.

**Artistic Mornings** The first concert of the season in the series of Artistic Mornings given under the management of Samuel Emilio Piza, was held Thursday afternoon in the Hotel Plaza.

The program presented Benno Rabinof, violinist, Florence Easton, soprano, and Mario Chamlee, tenor. Opening with a Brahms Hungarian Dance, Mr. Rabinof continued with Alt Wien by Mario Castelnuovo-Tedesco, and lastly, The Wind by Franz von Vecsey. This he followed with an encore and later in the program he played the Paganini-Prihoda variations on a theme, Nel cor piu non mi sento.

Mme. Easton was greeted with much applause. She sang Haydn's My Mother Bids Me Bind My Hair, Widmung by Schumann, Die Liebe hat gelogen by Schubert and Meine Liebe ist grün of Brahms. Her second group consisted of Ah, Love But a Day by Mrs. H. H. A. Beach, A Dream by Grieg, When I Bring to You Colored Toys, by Carpenter and Bainton's Ring Out, Wild Bells. The Beach number was sung with fine dramatic fervor. Mme. Easton's diction is a joy in itself, especially in lyrics like the Carpenter song where the words so aptly belong to the music. And the Bainton number with the sound of clanging bells throughout the accompaniment was a happy choice. For an encore she sang Ich Liebe Dich by Grieg.

Mr. Chamlee sang first the vocally grateful Invocazione Di Orfeo by Peri, followed by the Scarlatti Gia il sole dal Gange, and M'Appari from van Flotow's Martha. This last met with instant approval. In his second appearance he sang two de Falla songs, Seguidilla and the beautiful Canción. The Chudder Weaver by Robinson, I Heard a Lady Sigh, by Church, and he reached a fine climax in Soliloquy by Caldwell. He was in excellent voice and responded to an encore with Zueignung of Strauss. The program closed with the Goring Thomas duet, Night Hymn at Sea, sung by Mme. Easton and Mr. Chamlee.

Accompanists were Celius Dougherty for Mme. Easton, Mr. Sanford replacing Nils Nelson for Mr. Chamlee, and Berthe Rich for Mr. Rabinof.

**Boston Symphony Orchestra** At the Thursday evening and Saturday afternoon concerts of the Boston Symphony Orchestra (Serge Koussevitzky, conductor) in Carnegie Hall, the offerings consisted of two Beethoven symphonies, the first and ninth.

The formal nature of the program was due to the fact that the present New York visit of the Bostonians marked the opening of their fiftieth annual series in the Metropolis. During that period, all those concerts were reviewed in the Musical Courier, which is ending the fifty-fifth year of its existence.

Serge Koussevitzky (celebrating his twelfth year with the Boston symphonists) was in elevated mood at the concerts last week, and gave devotion, spirit, and authoritative musicianship to his interpretations of Nos. 1 and 9. It was interesting for music lovers to hear the juxtaposed works and to note the huge advance represented from the Mozartean early work of Beethoven to his individual, revolutionary and epical utterance in the last of his symphonies.

Koussevitzky's stewardship of the great orchestra keeps intact all its splendid traditions and its superior powers in tone and execution. He and his players were rewarded with richly deserved ovations by their present New York followers.

The Schola Cantorum furnished the choral finale and sang with the necessary energy and understanding.

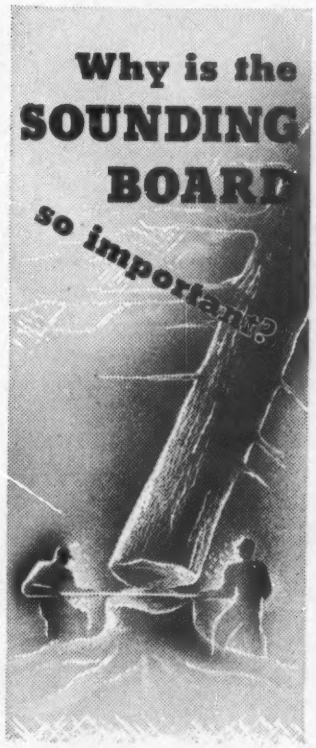
The solo quartet consisted of Jeanette Vreeland, soprano; Elizabeth Wysor, contralto; Paul Althouse, tenor; Julius Huehn, basso.

Miss Vreeland and Mr. Althouse are long experienced practitioners in orchestral affiliation and delivered their music with the complete vocal and interpretative art which always distinguishes their performances. The Wysor singing revealed fresh tone, warm feeling and excellent sense of style. Basso Huehn contributed resonantly and intelligently to the exceptional efficacy of the foursome. They harvested a rich measure of applause.

NOVEMBER 22

**Frank Sheridan** An unusually large audience filled Town Hall on Friday night when Frank Sheridan, pianist, gave a recital featuring the Bach partita, No. 1 in B flat, the Beethoven "Appassionata" sonata, three Brahms pieces and the Brahms sonata, op. 5, in F minor. Having established himself on the gold standard, so to speak, in his choice of material, Mr. Sheridan proceeded to perform these numbers in a manner fittingly sound in technic and warm and glowing in interpretation An artist whose gifts have been developed to meet a lofty standard, Mr. Sheridan balances his keyboard fleetness and control of dynamic range with an impressive depth of musical understanding and a comprehensive sense of style. The Bach sequence is an expression of the master in a secular mood, consisting of *prelude, allemande, courante, sarabande,* two *minuets* and *gigue.* Mr. Sheridan caught the gayety and varying rhythms of the sprightly passages and the sonorities of the statlier dances. His exposition of the contrapuntal shadings was exemplary. In the Beethoven work Mr. Sheridan, freed from the uncertainty which might have hampered one less skilled in the mechanical aspects of pianism, performed the noble music with emotional scope and power. Turning to Brahms, he brought out the beauties of that composer's idiom with singing tone and sensitive feeling. Applause prolonged and insistent indicated the appreciation of the audience, and Mr. Sheridan returned several times to appease his hearers' demands for encores.

(*Continued on page* 24)




**THE limpid, melting golden notes of Paderewski are part of the genius of an immortal poet. But they are also proof of another thing: the sounding board of Paderewski's Steinway.**

**In a Steinway, the sound board is considered so important that our entire production schedule is gauged to it. Other parts of the piano may be completed in approximately eight months. The sound board requires years . . . several years, in fact, even to season the wood to our satisfaction.**

**If we were willing to sacrifice the tone of the Steinway, we could buy our sound boards for a fraction of the cost of making our own; instead, we begin, almost, with the felling of the tree. And *each single three-inch board* in our $1,000,000 lumber reserve has been subjected to seven individual inspections by us before it becomes a part of the Steinway. For the very grain of the piece of wood will affect the tone of the finished piano!**

**Steinway prices are extremely low at present.**

**Steinway**

THE INSTRUMENT OF THE IMMORTALS

**STEINWAY & SONS**
*Steinway Building*
**109 West 57th St., New York**

MUSICAL COURIER
Weekly Review of the World's Music

Published by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York
GEORGE H. HILBERT, President
Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
WILLIAM GEPPERT
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London)
IRVING SCHWERKE (Paris) ...Associate Editors
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS — JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.
HOLLYWOOD AND PACIFIC COAST HEADQUARTERS—CARL D. KINSEY (in charge), Roosevelt Hotel, Hollywood, Cal. Telephone, Granite 2818.
BOSTON AND NEW ENGLAND HEADQUARTERS—F. EVERETT DYER (in charge), 246 Huntington Avenue, Boston. Telephone, Kenmore 2390.
PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKE (in charge), 6 Square Leon Guillot, Paris (XV). Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.
LONDON, ENGLAND—DOROTHY HUTTENBACH, Panton House, 25 Haymarket, S. W. 1. Telephone, Whitehall 1967. Cable address: Musicurier, London.
VIENNA, AUSTRIA—GEORG KUGEL, 1 Bosendorferstrasse 12. Telephone V 44-0-22.
Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Three Dollars. Canadian, Four Dollars and Fifty Cents. Foreign, Four Dollars and Fifty Cents. Single Copies, Twenty Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK NOVEMBER 30, 1935 No. 2875

Thanksgiving this year is in order: the musical profession seems definitely returning toward the happy state which it enjoyed in 1928 B. C.—Before the Crash.

—o—

The New Deal may have fallen into disrepute with some business men, but it still is a boon for musical performers, composers, and conductors who are being assisted through the activities of the Federal Music Project at Washington.

—o—

Two performances of Carmen given last week in Cleveland, with its home orchestra, under Dr. Artur Rodzinski's direction, were completely sold out and continued further demand made it necessary to schedule a third hearing for December 2. The "opera crisis" seems to be unknown in Cleveland.

—o—

It is reassuring to know that the Public Works project which Mayor La Guardia has sponsored for the administrative offices of the Municipal Art Committee in New York, has been renewed. When the Mayor learned that recommendation had been made to discontinue the project he assumed full responsibility of seeing that it was continued.

—o—

Toscanini to retire? No confirmation has come to that effect, despite newspaper reports widely spread. Should the *maestro* really plan to give up his post with the New York Philharmonic, his going would represent calamity for the musical life of the metropolis and the rest of America as well. All of us are holding our thumbs with the wish that Toscanini may continue to hold the baton.

—o—

It is distressing to learn that 2,567 cases still are on the Musicians Emergency Aid Fund rolls in New York, of which 2,497 receive intermittent help and 170 have to be assisted permanently, owing to old age, infirmity, or other disabilities. It is to be hoped that generous contributions to the fund will be forthcoming as heretofore. The cost of its operation is minimal—less than three per cent of the gross sum received.

—o—

## Cross Purposes

Local 802, A. F. of M. (Associated Musicians of Greater New York affiliated with the American Federation of Labor) protests against Governmental employment of musicians who are on the Relief rolls. A letter sent out by Local 802, had these arguments:

> Not only are the musicians employed on these projects sadly underpaid, but they are being brought into active competition with musicians in the commercial field on terms which will inevitably destroy existing standards. According to the WPA plans recently announced, musicians on relief projects are, at present rates of compensation, to be brought into theatres now dark; admission charges are to be made for WPA performances; broadcasting over commercial radio stations will be required of some of the units.
>
> The effects of WPA competition have already been felt in certain branches of the music profession. Since competition under the new policies will be greatly intensified, the disastrous effects thereof will be more keenly and more widely felt. Thus are the interests of the entire profession menaced.

Doubtless Local 802 is sincere in its "viewing with alarm" those conditions which it looks upon as "menacing the interests of the entire profession."

However, it would be vitally instructive to know what might happen if Government withdrew assistance from the musicians who are now being provided with work? Could they expect Local 802 to provide employment for them, even part-time of the work which certain players have been getting (at good pay) since 1929, with symphony orchestras, and at the theatres, film houses and radio studios? Some of those fortunate ones have been holding down more than one job at a time, and thereby certainly keeping other individuals out of work.

Local 802, which has labored to help the unemployed and extended much actual aid, should move slowly in the matter of discouraging Government sponsorship of music. Or else, put forward something practical to take its place.

Coincident with the protest of Local 802 comes that of the New York Philharmonic Orchestra, which points out (to Government representatives) that its box-office receipts have been diminished several thousand dollars because of the free concerts given by the WPA orchestras. The matter is now being discussed by the Philharmonic management and the directors of the Federal Music Project.

The spectacle is therefore presented of Local 802 wishing no ticket charge to be made for WPA concerts, and the Philharmonic complaining because they are free.

Which Solomon could unravel all this matter and please both the unemployed and the employed?

—o—

## Composers to the Front

A work of the highest ethical and practical value to music in America is the Composers' Forum-Laboratory (with headquarters in New York) established by WPA and placed under the direction of Ashley Pettis.

The project has the central idea of making our composers feel that they are being sponsored by an agency specifically devoted to their art and welfare, and dedicated to bringing about performances of their works for persons intelligently interested. Advisory meetings are held and concerts given, and already the general response is so favorable that complete success seems assured for the undertaking. At the first public event (a concert of Roy Harris compositions) on October 30, stimulative and instructive speeches were made by Mr. Pettis and Roy Harris. Both had enthusiastic acclaim.

Further concerts in November brought productions from the pens of Isadore Freed, Virgil Thomson, Solomon Pinsleur, Goddard Lieberson. To be heard in the near future are one-composer evenings for Daniel Gregory Mason, Henry Cowell, Harold Morris, Vittorio Gianinni, Arthur Cohn, Marion Bauer, Charles Maginski, Frederic Jacobi, Elie Siegmeister, Charles Haubiel, David Diamond, George Antheil.

On December 20 (at Temple Beth-El, in New York) there is to be a presentation of "works developed in the Composers' Forum-Laboratory."

There can be no question as to the present and potential significance of this movement in encouragement of American composers; nothing more laudable has been inaugurated through WPA initiative and support.

—o—

## A War Over Words

London's venerable humorous paper, Punch, includes a section of A. P. H. entitled The Word War, in which some slovenly uses of the King's English are impaled with a witty rapier. Apropos of this department, the Musical Times of the British city expresses the hope that the humorist "will cast his eye on some of the terms that are creeping into musical journalism."

Among the words which the latter publication severely disapproves are "rendition," "aural" and "auditioned." The misuse of "while" is also called to the attention of the linguistic critic, as in the sentence, "Miss A sang songs by Schubert, while Miss B played some Chopin." The Musical Times comments: "A telescopic method which has at least the advantage of shortening the proceedings." As for "rendition," that has long been firmly banned from the pages of the Musical Courier. Other *bêtes noires* of this publication are "symphony," meaning "orchestra"; and "revival" meaning "restoration"—the latter calls up almost too vivid a picture of hospital and pulmotor.

After all, though, a good bit of the partiality of pencil wielders for this or that phrase is a matter of personal taste. And then there are the errors which creep in despite the best efforts of the most eagle-eyed readers. One of these is reported by the Musical Times, quoted from a New Zealand newspaper:

> "As the train drew in, the combined Salvation Army bands struck up Praise Gold From Whom All Blessings Flow."

Occasionally, it seems, such a *faux pas* intrudes into the public prints in spite of the best efforts of purists to keep out objectionable matters.

—o—

## Louis Eckstein

The deeply regrettable passing of Louis Eckstein, of Chicago, is a severe blow to opera in America, for it may mark the complete abandonment of performances at Ravinia, where he had supported the summer seasons in unselfish and almost single-handed generosity. During recent depressional years there was a necessary lapse in the undertaking, but Mr. Eckstein contemplated its restoration in 1936. That makes his demise an especially poignant artistic tragedy aside from the fact that those who came in contact with him mourn the loss of a true musical enthusiast and a gentleman of infinite amiability and tact.

—o—

## Avoiding the Fire

Musicians have not any too much money these days, but nevertheless they should be warned again—as they were in these pages before 1929—not to engage in stock speculation of any kind. Wall Street is having a mild "boom," and Government officials make the public statement that the rise in security values is "healthful." Healthful for whom? For the corporations undoubtedly, but not for the small fry who risk their savings, enjoy a temporary profit in cash or on paper, only to have both the gain and their entire capital swept away eventually. Wall Street is a necessity for corporations, an occupation for professional stock traders, and a calamity for the amateur speculators.

—o—

## Favorites Who Wax and Wane

The decision of the directors of the New York Philharmonic-Symphony Orchestra to celebrate the two hundredth broadcast of this ensemble on December 1 with a "request" program, voted for by the air audience, furnishes another opportunity to assess the growth or decline in popularity of various composers. Perhaps the ultimate value of a musical creator will be more or less fixed by time, but there is no denying that waves of favor and disfavor are busied, from one year to the next, with even the most fêted heroes of the melodic pantheon.

Thus the 12,112 responses to this most recent test revealed the following relative popularity of composers at the present moment, with this particular segment of the population:

| Deceased | | Living | |
|---|---|---|---|
| Beethoven | 1878 | Sibelius | 1888 |
| Brahms | 904 | Ravel | 910 |
| Wagner | 788 | Strauss | 616 |
| Tschaikowsky | 648 | Stravinsky | 418 |

Of course, Bach, Handel and Haydn were not neglected either, though they were not among the "Big Four" in the list of eminent deceased. One wonders whether the movement to play classic and pre-classic music, assuredly most pronounced in recent years, has as yet reached the general public. One is confident that it will in time. The report of the contest states that there were 175 composers, living and dead, who received twenty votes or less. Let us hope that the name of Bach will continue to grow in popularity with the throng as it has with the *élite*, especially among the young. One wonders, too, about Mozart, whose popularity has almost reached that of Beethoven with many, and even eclipsed that of the Titan for the moment with some. Here are two names that should loom large on any list.

Perhaps the worthy cause of music appreciation, so admirably served by broadcasts such as those of the Philharmonic Orchestra, has opportunity for further expansion. In congratulating the directors and conductors, as well as the players of this orchestra, it is fitting to wish for them many more two hundredth anniversaries of their initial air venture.

# VARIATIONS

**By Leonard Liebling**

One must admire the apostolic warmth and ingenious propaganda that fill the issues of Chord and Discord, published in New York by the Bruckner Society of America, which calls its neat little magazine, "A Journal of Modern Musical Progress."

As a matter of fact, the leading purpose of the B. S. of A. is to stimulate performances of and arouse admiration for the works not only of Anton Bruckner but also of Gustav Mahler.

It is a laudable endeavor and may even be regarded as a necessary one, because there still exists in this country a large number of concert-goers willing to believe (without listening open-mindedly or listening at all) that the works of Bruckner and Mahler are commonplace and dull.

The legend is old and hard to destroy entirely, but Chord and Discord and its staff of American and foreign writers are succeeding in the spread of light where darkness reigned before. They have changed much indifference to interest, and considerable enmity to toleration. The listeners of today are willing to give Bruckner and Mahler a new deal, cast out the routined estimates so long in vogue, and evaluate for themselves the real quality of the two Viennese masters who have been so frantically admired and so fiercely attacked.

Just why the opposition maintained personal, bitter character, is not readily comprehensible. In the case of Bruckner, it was started of course by the vituperative Hanslick, and contentious persons of the succeeding generation took over and spread his prejudice. But why did the abuse continue subsequent to Bruckner's death, and even after a measurable part of the public had accepted his works?

Mahler, pupil of Bruckner, no doubt fell logical heir to some of the hatred directed against his teacher. In addition, the Mahler personality (contrary to that of Bruckner) was assertive, defiant, belligerent. It seems natural that he should have stirred up the conservative camp. Again, however, one is astonished at the unbridled rancor of his detractors. In Vienna that violent cabal toppled him from his post as head of the Opera. In New York, the late Henry E. Krehbiel and his clique, ganged Mahler so savagely that he first resigned from the Metropolitan, then from the Philharmonic, fell ill as a result of the intriguant maneouvres and died shortly after his sudden return to Vienna. Many of us remember the revealing pamphlet which Ossip Gabrilowitsch wrote and published—a sort of "J'Accuse" laying bare the machinations of the Krehbielites and their accomplices.

Not even Wagner and Strauss have been the victims of more polemical dum-dum bullets than flew—and are still flying from some quarters—at Bruckner and Mahler.

Chord and Discord aims to change all that, and is duplicating in America the same helpful work done in Europe by the various Bruckner societies over there. The chief aim of the associations is not to hit back at the antis in their own coin but to obtain frequent and open minded concert hearings for Bruckner and Mahler, so that our generation may make its own estimate uninfluenced by the earlier bias which from the beginning had never been founded on artistic considerations and certainly not on common justice.

* * *

In the December issue of Chord and Discord, Gabriel Engel writes a study of Bruckner which throws an unfamiliar light on his character in that it reveals him not only as a romanticist in his music but also in his early private life. The staid schoolmaster, devout religionist and later dignified professor, surrendering to the blandishments of Amor. Bruckner, a squire of dames, even if a naive one. It is an endearing picture which brings us much closer to intimate understanding of the human in the composer. . . .

Engel tells that Bruckner, after he had won fame, pulled down his unperformed first symphony from a dusty shelf and showed it to Hans Richter, who pored over the incalescent pages and suddenly exclaimed: "Professor, you must have been madly in love when you wrote this work."

"Yes, I was always madly in love in those days," sighed Bruckner

Richter, anxious to be the first to give the buried opus its premiere, was hurrying off with the score when Bruckner protested in alarm: "But, Herr Kapellmeister, *the fresh young girlie* has to be polished first." Engel adds: "No English translation can hope to do justice to the original homely Upper-Austrian slang, *Das kecke Beserl,* which became thenceforth the universally accepted nickname of the first symphony."

We are reminded too by Engel that at least five of the compositions preceding the "Beserl," were dedicated to women. Later Bruckner immersed himself for years in deep study and lived the hermit's life, but always "deep beneath the monk-like exterior there slumbered an adventurous soul." In middle age he realized with terror that he was utterly alone in an unfriendly world. He had thought himself in love with many pretty faces, but now he yearned for a wife as an ideal helpmate. "Everyone knew that Bruckner was contemplating marriage when he suddenly transformed the bachelor disorder of his humble rooms to the tell-tale neatness of a snug little home with complete kitchen equipment. Had they known that he had been compelled to borrow on his modest insurance policy the sum required for this transformation, they would have been doubly sure."

With Bruckner, we are told, love of woman never was passionate emotional upheaval in the sense that Wagner experienced it. Bruckner, in his schoolteaching days at Linz, was stirred by some of the

comely young girls in the class. However, those shy adorations resulted only in his bestowal of gifts like a prayer book or the fluttering dedication of a *Ständchen.*

One heartless charmer, Rosa von Dierger, led on the awkward, poorly dressed Bruckner, only to tell him, just as he was about to propose, of her betrothal to a druggist. The disillusioned musician wrote to his friend Weinwurm: "I am terribly discouraged and sad. False world! Worthless baggage! But you too must have come to know it as such." For quite a while Bruckner's anger continued over being "cast aside for a mere salvesmearer," as he put it.

Next, the composer became enamored of Marie Gaertner, alto in his church choir. He "pursued her blushingly like a youth in the throes of calf-love." Determined to woo her with his music, he invited Marie and some of her girl friends to hear him play the organ. He improvised masterfully and lengthily, losing himself in the ecstasy of his own performance. When he finished, Marie and her friends had vanished long before.

Emma Thaner, at sixteen a piano pupil of Bruckner, told his biographer, Goellerich, long after the composer's death:

> Love played many a prank upon him. I believe he was in love with every one of his girl pupils who had passed her sixteenth year, though it was the dark-eyed, black-haired ones whom he preferred above the others. . . .
>
> I can still see him before me, telling about his experiences and enlivening his stories with expressive gestures, while he would cast frequent side-long glances towards a large mirror. He loved to talk about his "conquests" (as he called them) which were in reality only his pursuit of this or that girl (she might have been a servant-girl for all he cared, so long as she was pretty). How happy he was when at a turning of the way, his "victim" would finally bend her head nervously in answer to his effusively "polite" greeting, giving him (as he called it) "a smile full of meaning." Invariably he would end these stories in a voice raised to an exultant pitch, exclaiming triumphantly, "I'm a regular devil, I am! A regular devil!" Then he would gaze at himself in the mirror with frank admiration.

Engel remarks about the foregoing: "The pathos of this childlike, Platonic soul feverishly masquerading as a Casanova, is beyond words."

Later, Bruckner preferred to live in households where there was at least one attractive young woman. With no charm that could attract females he nevertheless longed for their love, a longing that remained ever unrequited, fating him to renunciation and "a life-long, tortured celibacy."

There is more to Engel's engrossing screed, which traces Bruckner's emotional metamorphoses through all his greater productions. But enough has been quoted to furnish with a new line of approach, those who have hitherto regarded the Austrian master as a composite of musical science, unsensuous melody and churchly devotion which prompted him to dedicate one of his symphonies to God.

* * *

Was Bruckner's Romantic Symphony (the fourth) perhaps a regretful musical look backward to the days when he felt himself to be "a regular devil" among the women?

* * *

This year marks the 75th anniversary of Gustav Mahler's birth, July 7, 1860; and in 1936 he will have been dead twenty-five years. To commemorate both occasions, Julio Kilenyi has designed a Mahler Medal of Honor (shown in the picture herewith) for the exclusive use of the Bruckner Society of America. That organization announces: "The first six medals will be awarded to those Mahler exponents who have in past years worked for a greater appreciation of, and interest in, the music of this composer in the United States, namely, Bodanzky, Gabrilowitsch, Klemperer, Koussevitzky, Mengelberg and Walter. Medals will be awarded in subsequent years to those who help to familiarize American audiences with Mahler's works. Mahler's utterance, 'My time will yet come,' may aid in encouraging composers of today."

* * *

E. N. suggests: "Why not a Sponsor Education Week to improve Sponsors? And also a Moanless, Croonless and Torchless Week, to improve radio?"

* * *

"Radio's amateur hours are no novelty," croaks N. E., "and I so declare because I have sat through many of them given by professionals in the concert halls."

* * *

Fred Allen, the commentating comedian, has put scores of amateurs on the air and is still doing so. He poetized the other day:

"When I wish to go to sleep
Amateurs I count, not sheep."

* * *

P. J. F. writes: "Not long ago the radio program makers put on the air a frog-jumping contest with croak obbligatos. Next came Fred Allen with the presentation of the World's Greatest Crowing Rooster. Then station WNEW broadcast the competition 'to settle the championship among duck and geese callers of Middle Atlantic States.' To round off the artistic proceedings, the air moguls should give us also the yelping of the Zoo seals in Central Park when fish are thrown to them at feeding time. Or have you or your readers anything better to suggest?"

* * *

Comes this lyric gem from Mr. B. H.:

VIOLIN VITRIOL
Spoke Rubinoff to Rabinoff:
"It's close between us two."
Spoke Rabinoff to Rubinoff:
"Oh, yeah? 'Zat so? Says 'u'."

* * *

Francesco X. Sauchelli, my chiropractical savior saint who cured me of neuritis, warns musical artists against the dangerous practice of permitting their hands to be shaken *ad libitum* by well meaning dressing room visitors after the concert. The indiscriminate pumping produces handstrain, sometimes in severe degree.

Sauchelli's remedy is this: "Shake the hands of the *visitors,* instead of permitting them to shake *yours.* In that way you will exercise and strengthen your own arms and body and not be enervated and weakened muscularly by abnormal jerking, twisting, and pressure exerted upon you manually by others."

This is an old idea of Sauchelli, and he has recommended it successfully (while he was treating them generally) to the late Billy Sunday (probably the world's leading handshaker), President Harding, Titta Ruffo, Caruso, Rosa Raisa, and others.

* * *

A New York critic remarked, after the recent concert at which Fritz Kreisler played his own cadenza in the Brahms violin concerto: "I wonder at which monastery he found it?"

The Steinway Building elevator was crowded with young playing members of the National Orchestral Association and I was stuck fast in a corner listening to their exuberant comments. The little chap with the big violin case was kidding the tall lanky guy next to him. Suddenly the lad slapped the youngster in front of him and said, cocking an eloquent thumb at the big fellow, "Boy, you should hear Al play the Paganini concerto."

"Paganini concerto? Him?" There was a roar of laughter from all the chaps of the orchestra.

"Sure, him. He plays it on a pencil against his teeth. It sounds just like Elman does it."

* * *

Imagine my astonishment when I discovered our Leonard, our honorable editor-in-chief, conversing the other day with A. Walter Kramer, the equally honorable editor of Musical America, on Beethoven Boulevard (still Fifty-Seventh Street to all non-musicians). Edging closer to the two erudite gentlemen (?) and expecting to hear words of malediction and horrific expletives, I overheard Walter congratulating—yes, my children, *congratulating*—L. L. on his commentating comments as commentator of the Florence Easton program which the International Music Guild recently sponsored at Town Hall.

*"Comment?"* says you.

*"C'est vrai,"* says me.

* * *

After Roman Totenberg's debut Town Hall recital, Miss Anne Hull filled cocktail glasses for him and her guests at the Beethoven Association clubhouse last week. When I arrived via the service entrance to assist in flooding the gullets of the crowd, I found the drawing-room littered with such beings as Mrs. W. W. Norton, Mrs. Ernest Hutcheson, the Arpad Sandors, Mrs. Jacques Gordon, Elsie Joseph, Mrs. Vincent Astor, Annie Friedberg, Georges Barrère, Constance Hope, Mme. Vera Fornaroff, Marion Kerby, Edith Behrens, Francis Perkins, Horace Johnson and some of the other people I usually see at such places.

P. S.—The only difference I noticed was that Miss Friedberg was resplendent in a black dress instead of the customary red creations she usually wears. Don't fail me, please, Miss Friedberg. I like red—especially on you.

* * *

A chap who whispers things in my bad ear every once in a while told me the forthcoming story that happened to a musician friend of his in California. This talebearer asked me to be sure and use his friend's name when I reported it, because the musician "just *loves* publicity."

Try as hard as I can, I can't remember who the musician guy is—but here is the story. This fellow was driving his car in the country and he came to three forks in the road. Sitting on a stone at the side of the road was a little Negro boy, whittlinz. Stopping his car, the driver asked, pointing to the road on the right, "Please tell me where that road goes?"

"Ah don' know, sah."

Pointing to the center road, he asked, "Where does that road go?"

"Ah don' know, sah."

Pointing to the left hand road in desperation, the chap demanded, "Well, where does that —— —— road go?"

"Ah don' know, sah."

"Say, you, don't you know anything?"

"Yes, sah, Ah knows Ah ain't lost."

* * *

Rafaelo Diaz, you know, sponsors those society recitals at the Waldorf-Astoria. During a recent one of the events there I spotted Grena Bennett and him whispering in a corridor adjacent to the auditorium where the concert was going on. Wondering at their intimacy, I drew closer to eavesdrop. But I was foiled, for just at that moment a hotel flunky stepped up to them and said, "You can't talk here. Mr. Diaz would scold me, if I let you."

Better grow a beard, Rafaelo. There is no more distinguishing appendage.

* * *

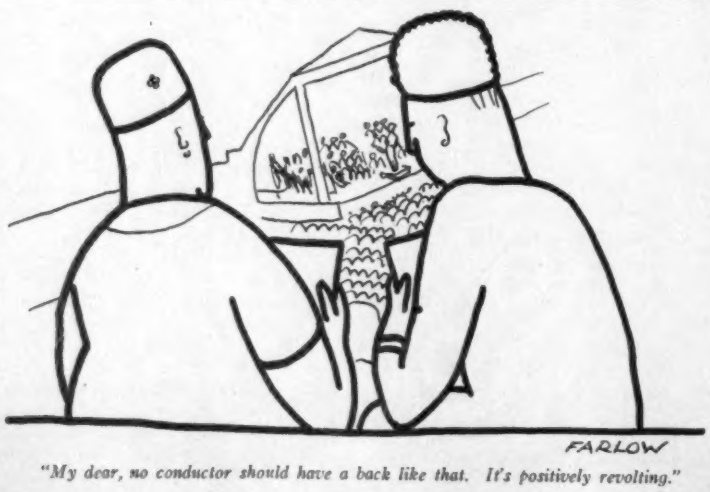
A certain foursome of prominent instrumentalists have been receiving honorariums from a wealthy patroness of music for the past year or two while they have been preparing themselves to conquer the tonal world. Now there have come rifts in their lutes and, so the tale wags, they have departed each from each in a good, old-fashioned family row.

The lady who paid the bills told someone who told someone who told me that she was a bit upset. Said she, "I'm through with helping musicians, if *that's* what they're like."

* * *

After Georges Barrère played his platinum flute at Sherry's and Rachel Morton sang, the guests scattered enough so I could count them. Although I missed seeing the identifying visages of many who surrounded the food-laden tables, I did get a hasty glimpse of the Leon Barzins, Flora Bauer, the Eddy Browns, the Walter Damroschs, Hollis Dann, George Engles, Harry Harkness Flagler, Ward French, the Henry Hadleys, Frederick Jagel, Estelle Liebling, the David Manneses, Francis Perkins, Julian Seaman, Pitts Sanborn, Albert Riker, the Alexander Russells, Carlos Salzedo, Germaine Schnitzer and Edgar Varèse.

I overheard one lady friend of Georges say to him, "Oh, Mr. Barrère, I think your aluminum flute is marvelous." Georges smiled and said, "Thank you."



*"My dear, no conductor should have a back like that. It's positively revolting."*

## From Our Readers

### *Bombing the Critics*

New York, November 20, 1935

To the Musical Courier:

Really, sometimes I do not know what to think of certain New York critics. Fritz Kreisler gave a totally unsatisfactory performance of the Brahms violin concerto at the Philadelphia Orchestra concert here last evening.

Mr. Gilman rhapsodized in the Herald Tribune about K's playing and then adds: "There were tonal roughnesses, to be sure, lapses from intonational grace, infractions of the letter of the Brahmsian law." Are such faults to be overlooked? Should the public be encouraged to condone them? What would Mr. Gilman say of young artists who transgressed in those matters?

Mr. Downes, in the Times: "The overwhelming feature of the concert was the performance of the Brahms violin concerto . . . no such performance of the work has been given in this city in many years." Then the lenient Downes adds: "This is the more significant because the performance was by no means of merely polished sort. That was not Mr. Kreisler's design, and impeccability would not have increased its power or eloquence. Following the preliminary orchestral exposition the first strokes of the bow, rough, virile, of a passionate strength, brought the listener into the composer's presence."

I never knew before that lack of polish and rough bow strokes are features to be admired in a Brahms violin performance.

Again, Downes, writing of McDonald's Rhumba Symphony: "The most effective movement is the third, a savage 'Rhumba'. . . . It is not easy to avoid response to this furious onslaught in which the rhythm overmasters everything, and excitement grows, while the themes themselves are often almost blotted out by the wild accompaniment."

So it is "not easy to avoid response," eh? Well, why avoid it? Do critics set themselves against response? If they do, then what kind of critics are they?

These questions trouble many of us concert-goers—when they do not amuse us.

Very truly yours,
L. Barnes Phillips.

### *A Plea for Bruckner*

Long Island City, N. Y., November 16, 1935

To the Musical Courier:

Bruckner is not a sealed book, as some critics say. Some day the fourth "B" will be added to the list.

I shall tell you of my experience in a few words. When I heard that the seventh symphony of the master was recorded I immediately bought it out of curiosity. After playing it ten times in the period of a week I began to think that Bruckner is as clear and great as the other famous B's. There is a wealth of melodic material and logic in the musical structure. It is true that Bruckner instrumentation follows the registration of the organ but after all the most important thing in music is the essence of it.

His music expresses not only deep mysticism and religious faith but the echoes of the enchanting woodlands of Austria and Southern Germany—for example the second movement of the eighth symphony. If all the symphonies of Bruckner were recorded and carefully studied, I feel sure that many critics would be repentant for not having given more favorable consideration to the great, much abused composer.

One "eminent" critic would also be repentant for having said that "Bruckner's music is like the curate's egg—good only in spots."

Bruckner happened unfortunately to live at the same time as Brahms and Hanslick. He also had a habit of writing long symphonies which are taxing on the public when heard for the first time, and therefore often rejected without proper acquaintance.

I beseech your kindness to use your influence, so that these most wonderful symphonies be recorded.

It is the duty—really solemn—to revere a master of masters.

The Austrian Government has partly atoned for the neglect of this great man by placing his likeness on postage stamps and playing his music more often.

Very truly yours,
Vincenzo Tarabella, M. D.

### *Texas Club Gives Britain Program*

The Seymour Music Club of Seymour, Tex., honored Radie Britain on November 11 by presenting an entire program of her compositions, including piano and violin numbers and several songs. Miss Britain is a native Texan and as this is the Texas centennial year the music club is featuring the works of Texas composers.

### *Crooks and Galli-Campi for Diaz Musicale*

Galli-Campi, American coloratura soprano, and Richard Crooks, tenor of the Metropolitan Opera, will be heard in joint concert on the Diaz Musicales at the Waldorf-Astoria Hotel, New York, on December 3. Miss Galli-Campi and Mr. Crooks are to offer in costume the duet of the first act of Linda di Chamonix. Each artist also sings a group of solos.

## OBITUARY

**Louis Eckstein**

Chicago.—Louis Eckstein, who for twenty years sponsored outdoor opera at Ravinia, died here on November 21. Mr. Eckstein was internationally known as a patron of opera. He was a director of the Metropolitan Opera in New York and had often been suggested as head of the Chicago Civic Opera. Among the recognitions of his generosity in matters artistic was an honorary degree conferred by Northwestern University and two decorations bestowed upon him by King Victor Emanuel of Italy.

Mr. Eckstein's patronage of the Ravinia opera performances is said to have taken a million dollar toll from his personal fortune through the years, but he never considered giving up this project until 1932, the low point of the depression. Mr. Eckstein was born in Milwaukee in 1856. His large financial holdings were in real estate and the drug business. Surviving is his wife, Mrs. Elsie Snydacker Eckstein.

R. P.

**George F. Dana**

Cincinnati, O.—George F. Dana, who had sung in the May Festival chorus here since the early nineties when Theodore Thomas conducted, and who had served as director for many years, succeeding the late Lawrence Maxwell as president of the Cincinnati May Festival Association, died at his home from a heart attack recently. He was also a former director of the College of Music, chairman of the group which brought the Chicago Grand Opera to Cincinnati, and actively supported all musical endeavors in the city.

He is survived by his widow, Mrs. Clarissa Halstead Dana, daughter of the journalist, and by Murat Halstead whose grand-daughter, Margaret, is a soprano of the Metropolitan Opera.

M. D.

**Mrs. Katherine Easter Wyman**

Stockbridge, Mass.—Mrs. Katherine Easter Wyman, former concert pianist and widow of Edward Frothingham Wyman, died on November 19 at the home of her son-in-law and daughter, Mr. and Mrs. Heaton Ives Treadway. Mrs. Wyman was a native of Chicago, where she was born in 1865. She studied in Chicago and Berlin. In 1888 she married Mr. Wyman, and they later moved to New York. There Mrs. Wyman was a charter member of the MacDowell Club. Surviving are two daughters, three sons, twelve grandchildren, a sister and a brother. Mr. Wyman died in 1907.

R. P.

**Mrs. Lino Mattioli**

Cincinnati, O.—Louisa Strueve Mattioli, wife of Lino Mattieli, eminent cellist and voice teacher active for fifty years at the Cincinnati College of Music, died at her home here on November 22. She was closely identified with musical activities in Cincinnati, having studied with Mr. Mattioli in 1884 when he first came here. She was a patroness of Eta Chapter, Sigma Alpha Iota, international music sorority, member of the Matinee Musicale Club, and of the Bach Society.

M. D.

**Kathleen Wells**

Jersey City, N. J.—Kathleen Wells, soprano, whose real name was Kathleen McGlone, was killed in an automobile accident here on November 17. Twenty-five years old, the singer had been in radio work for six years. At the time of her death she was appearing on Captain Henry's Show Boat program, and she had appeared in other featured hours.

R. P.

**Eugene F. Van Dusen**

Portland, Me.—Eugene F. Van Dusen, seventy, former manager of the Academy of Music in New York, died on November 15 in a hospital here. He retired twenty years ago, and has lived in Raymond, a town in the vicinity. He leaves no near relatives.

R. P.

# Musicales

### *Pascarella Trio at Casa Italiana*

The Pascarella Trio was heard for the second time this season at the Casa Italiana, New York, on November 22. The members of the trio—Enzo Pascarella, violin; Carlo Pascarella, piano, and Cesare Pascarella, cello—were assisted by Jack Leff, violin, and John Di Janni, viola.

The program was opened with a performance of the sonata a tre in E flat, by Felice De Giardini, an eighteenth century work for violin, viola and cello with piano accompaniment. The sonata is melodious and precisely constructed after the manner of the period and was played with unified tone and balance of parts. The second number was Luigi Bocherini's quartet op. VI, No. 1, for strings. This composition, dating from the same century that produced the evening's first number, was an equally fortunate choice to display the tonal virtues of this ensemble.

The final programmed number enlisted the services of all five musicians, the work being the quintet, op. 3, of Alessandro Longo (1864). The freer and more romantic style in which this score is written gave opportunity to the Pascarellas and their colleagues to display their abilities in a somewhat broader tonal field. The audience was numerous and warmly appreciative of the entire program as well as two encorse. G. N.

* * *

### *Harmony Guild of New York Meets*

In spite of the inclement weather, the November meeting of The Harmony Guild of New York was well attended by members and their guests, who listened attentively to Jean Buchta as she clearly defined and illustrated the difference between homophony and polyphony, the title of her lecture being Popular Music in the Middle Ages. Following this address, Marcella Geon, pianist, Wagner lecture-recitalist and artist member of the guild, gave a fascinating informal presentation of the salient features of Wagner's Die Meistersinger. Miss Geon increased the appreciation of listeners already acquainted with this opera and gave an impetus to others who were not so familiar with it to see it enacted. Many contestants have entered for the scholarship awarded by the Harmony Guild and the season promises to be an active one. E. G.

* * *

### *Paltenghi-Gabriel Recital*

A program of transcriptions and arrangements of music for soprano and pianist, at the Salle des Artistes, New York, on November 20, gave opportunity for Madelena Paltenghi and Bernard Gabriel to enlist attention through their two-hour program. Miss Paltenghi, comely in costume, expressive of voice, was encored following songs, among which were items by DeFalla, Nin, Granados, Sgambati, Crist, Scott and others, the songs by French composers proving favorites. The Sicilian Serenade (Sadero) brought as encore The Night Wind, warm enthusiasm marking its reception.

Mr. Gabriel's share marked him as one of musical nature and plentiful technic, his interpretations and transcriptions including works by Domiguez, Tosti, Padilla, Bach, Handel, Schubert and Beethoven; these were clean-cut of execution and musicianly in arrangement. An impressive climax marked Beethoven's Turkish March, and clearly wrought detail of orchestral delineation characterized the Wagner-Liszt Liebestod. He also acted as accompanist for the singer, proving able and artistic in this capacity. F. W. R.

* * *

### *Dornay-Culp Soirée Intime*

A large and interested audience enjoyed the second Soirée Intime of the season at the Dornay-Culp Studios, New York. A program of excerpts from music-drama, Italian, French and German opera and opera comique was presented by Dornay-Culp artists. Morton Bowe's outstanding tenor voice was heard in arias from Verdi's Aida and Gounod's Faust. This radio artist, known from his regular broadcasts in Romberg's Studio Party and several daily commercial hours, received an ovation. Sybil van Wezel, whose beautiful soprano voice is known to radio audiences from her appearances with Perole String Quartet over WOR, won warm applause for her singing of Puccini's One Fine Day (in the arrangement by Deems Taylor) and the solo soprano part in Offenbach's Barcarolle.

The ladies' terzett from Mozart's Magic Flute was one of the highlights of the evening. The participants were Dorothy Kirsten, whose pure lyric soprano voice was especially effective, Miss van Wezel and Grace Albert. Miss Albert (who is the artistic partner of "Eddy" in the daily broadcasts over WJZ of Grace and Eddy, the Honeymooners) at the last minute took the place of Ahdrah Rabke, who was indisposed. Miss Albert made a deep impression through her warm, melodious mezzo-soprano voice and fine musicianship. She also was the co-soloist in the Barcarole.

Louis Dornay, dramatic tenor, sang in masterly fashion Lohengrin's warning to Elsa. The program opened with the song of the Rhine maidens from Wagner's Götterdämmerung, in which the voices of Miss van Wezel, Miss Kirsten and Hope Kappes were heard to advantage, and closed in lighter vein with an excerpt from Kalman's Countess Maritza sung by Mr. Bowe and the studio vocal ensemble. Other professional pupils taking part in the program were Lois Suitt, Dorothy Scherer, Helen van Coutren, Herbert Batterson, Jo Matzner and John Graeber. Betsy Culp, under whose musical direction the program was prepared, was again the accompanist and received well-earned and prolonged applause from the audience. V. M.

* * *

### *Geraldine Kress in Schafmeister Program*

Geraldine Kress, violinist, collaborated with Helen Schafmeister in the latter's Candlelight Musicale, at the Waldorf-Astoria Hotel, New York, on November 18. An audience of fashionable aspect listened and applauded Miss Kress with increasing enthusiasm. As she reached her climax in works by Fibich, Schubert, Dvorak and DeFalla, the applause was insistent, resulting in performance of Nussbaum (Schumann) and From the Canebrake. Other items played by her included Vieuxtemps' concerto in D minor, which she performed excellently and a Spanish waltz. Miss Schafmeister played classic and modern works, closing brilliantly with the Wagner-Liszt Liebestod. Maria Kress was a good accompanist. F. W. R.

* * *

### *Westlake Fortnightly Musicale*

An audience distinguished by many prominent musical personalities crowded Aeolian Hall, New York, on November 20 for the regular Fortnightly Musicale sponsored by Dr. A. Verne Westlake. Francesco Losavio, tenor, showed range and individuality in songs by Tosti, Donaudy, Stickles and McGill. His interpretations had a definite atmosphere. Hortense Yule played his accompaniments. Saint-Saëns' piano concerto in G minor lost none of its sparkle or brilliance as performed by Edna Schaefer, accompanied by her instructor, Lois Adler, who ably supported her at a second piano. A talk, Birth, Life and Death, by Effa Ellis Perfield, dealt with the rhythmical design and unity of Da Vinci's painting, The Last Supper. John Grant, baritone, from the Reimer-Kelley studio, sang songs by Handel, Andrews and Storace with mellow and even voice through a wide range. F. W. R.

* * *

### *Chamber Music at David Mannes School*

The first of two evenings of instrumental and vocal chamber music at the David Mannes Music School, New York, was given on November 24, presenting Ann Dick, soprano, and Yella Pessl, harpsichordist and pianist. They were assisted by Mitchell Miller, oboe, and a string ensemble. The program was one of unusual interest, made up of three works of J. S. Bach—harpsichord concerto in F minor, the Italian concerto and the cantata Weichet nur Bertuebte Schatten. The beauty and dignity of Bach's tonal expression was duly observed by this excellent company of interpreters. Miss Pessl is an instrumentalist who counts both delicacy and vitality among her musical attainments. Miss Dick has a voice of pleasing quality, produced with skill and a medium for fine musicianship. The string ensemble played with unity and balance, sustaining their part of the occasion with honor. A large audience proved warmly appreciative of all the offerings. B. T.

* * *

### *Madeline Filardi in Brooklyn Event*

A delightful recital was given at the Hotel St. George, Brooklyn, N. Y., under the auspices of the Young Artists Series, by Madeline Filardi, soprano, on November 21. An enthusiastic audience applauded this young artist for her musicianly interpretations of songs by Donaudy, Daniel Wolf, Clara Edwards, Gena Branscombe, Horace Johnson, Marion Bauer, Edna Horton, Mana-Zucca, and the Puccini aria Mi Chiamino Mimi from La Boheme. After the intermission Miss Filardi offered a group of scintillant Italian folk songs in Neapolitan costume.

Miss Filardi's voice is exceedingly pleasing in texture and her enunciation is flawless. Interpretatively she displays a keen understanding of the texts and moods of the music she sings—a rare quality in an artist of such youth. She has an unusually charming stage presence which did much to arouse the appreciation of her audience.

From the group of contemporary American composers Mr. Johnson's song, Wings, and Miss Bauer's song, Epitaph of a Butterfly were particularly well sung. Edna Horton, who was Miss Filardi's capable accompanist, also received appreciative acknowledgment from the audience for her song, Joy. * * * J. H.

### *Carolyn M. Cramp Presents Thanksgiving Cantata*

The Clinton Avenue Community Church, Brooklyn, N. Y., was the scene of a well-prepared performance of Maunder's Song of Thanksgiving on November 24, under the direction of Carolyn M. Cramp, F.A.G.O. Features of the musical performance were the expression and climax attained in the choruses (Great Is the Lord, and Forever Thy Word), the trio (While the Earth Remaineth), the spontaneous, reliable singing of the soloists, Elsie A. DuVall, Ann Dykstra, Elizabeth Macbeth, William Rodenbach and William Oldland, and the controlled organ playing of Miss Cramp.

Organ items opening and closing the hour of music were Thanksgiving (Demarest) and Song of Gratitude (Cole), in which Miss Cramp displayed varied organ registration and complete attainment of the composers' intentions. Another element of her playing was the tasteful use of the chimes. F. W. R.

* * *

### *Becker Pupils' Musicale*

The Historic Art Galleries of the Barbizon-Plaza Hotel, New York, held a good-sized audience on November 21 when six pianists of varying talent and ability from Gustave Becker's class played works by Bach, Brahms, Schumann, Chopin and composers of today. Those sharing the program were Etta Beigel, Lillian Rubel, Marion Berg, Cosmo Pussateri, Samuel Diamond and Joseph Velasco. The listeners heard excellent, and, in several cases, superior playing, embracing the qualities of clear technic, careful preparation, musical touch, and refined tone. This was notably the case with Cosmo Pussateri, whose performance of the Bach-Busoni Chaconne (originally for violin) was a fine achievement. Samuel Diamond, despite the handicap of blindness, surmounted all difficulties in a warmly musical performance of Schumann's Symphonic Etudes, and Marion Berg excelled in Liszt's Campanella. Downey Riggiero, child-pianist, played an extra item, Merrily Spinning, by her teacher, showing facile technic and unusual musical development.

Emanuel Vardi, a violinist of high attainment, gave variety to the long program in performing Chants d'Espagne (Nin-Kochanski) with verve. He also played excerpts from Wieniawski and Heifetz. F. W. R.

## New York Concert Announcements

*(M) Morning; (A) Afternoon; (E) Evening*

***Saturday, November 30***

Ernest Hutcheson, pianist, and Felix Salmond, cellist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Giulio Ronconi, baritone, Town Hall (E)

***Sunday, December 1***

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Arthur Loesser, pianist, Town Hall (A)
Music Guild Concert; Manuscript works of Henry Cowell, Hans Eisler and others; Leonard Liebling, commentator; Town Hall (A—5:30)
Concert under auspices of Jewish Nat'l Fund, with Friedrich Schorr, baritone; Ruggiero Ricci, violinist; Sascha Gorodnitzki, pianist, Carnegie Hall (E)
John Kelvin, tenor, Town Hall (E)

***Monday, December 2***

Florence Vickland, soprano, Town Hall (A)
Anna Grossman, pianist, Town Hall (E)
Edwin Grasse, violinist, Steinway Hall (E)

***Tuesday, December 3***

La Traviata, presented by Max Rabinoff, Carnegie Hall (E)
Alton Jones, pianist, Town Hall (E)

***Wednesday, December 4***

Zlatko Balokovic, Carnegie Hall (E)

***Thursday, December 5***

Marina Yurlova, dance recital, Town Hall (A)
Philharmonic Symphony Orchestra, Carnegie Hall (E)

***Friday, December 6***

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Fritz Kreisler, violinist, Carnegie Hall (E)
Frances Jenkins, song recital, Town Hall (E)
Walter Piston program, New School For Social Research (E)

***Saturday, December 7***

Joseph Szigeti, violinist, Carnegie Hall (A)
Guiomar Novaes, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Workers' Music League, concert, Town Hall (E)

***Sunday, December 8***

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Elisabeth Rethberg, soprano, Town Hall (A)
Music Guild Concert; Klara Kwartin, soprano; Leonard Liebling, commentator; Town Hall (A—5:30)
Herman Katims, pianist, Carnegie Hall (E)
Mario Chamlee, tenor, and Ruth Miller, soprano, Town Hall (E)

***Monday, December 9***

Harold Samuel, pianist, Town Hall (E)

***Tuesday, December 10***

Philadelphia Orchestra, Carnegie Hall (E)
Philharmonic-Symphony Chamber Orchestra; Hans Lange, Conductor. Benefit: Bennington College, Town Hall (E)

***Wednesday, December 11***

Kirsten Flagstad, soprano, Carnegie Hall (E)
Otto Schlaaff and Robert Riotte, two piano recital, Town Hall (E)

***Thursday, December 12***

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

***Friday, December 13***

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
The Singers Club, Town Hall (E)

***Saturday, December 14***

Winifred Cecil, soprano, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
New York University Glee Club, Town Hall (E)

***Sunday, December 15***

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
La Argentina, Spanish dancer, Town Hall (A—2:30)
Music Guild Concert; Carlos Salzedo, harpist; Leonard Liebling, commentator; Town Hall (A—5:30)
Martha Graham, Doris Humphrey and Charles Weidman, Tamiris, dance recital under auspices of International Labor Defense; Carnegie Hall (E)
Helen Teschner Tas, violinist, Town Hall (E)

***Monday, December 16***

National Orchestral Association, Carnegie Hall (E)
Beethoven Association, Town Hall (E)

***Tuesday, December 17***

New York Women's Symphony Orchestra, Carnegie Hall (E)

***Wednesday, December 18***

The Dessoff Choirs (Margarete Dessoff, conductor), Town Hall (E)
The Down Town Glee Club, Carnegie Hall (E)

***Thursday, December 19***

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

***Friday, December 20***

Mount Holyoke College Glee Club, carol concert, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
New York Oratorio Society, Carnegie Hall (E)

***Saturday, December 21***

Kirsten Flagstad, soprano, Town Hall Endowment Series, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

***Sunday, December 22***

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
John Goss and The London Singers, Town Hall (A)

***Thursday, December 26***

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

***Friday, December 27***

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Enid Szantho, contralto, Town Hall (E)

***Saturday, December 28***

La Argentina, Spanish dancer, Town Hall (A—2:30)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

***Sunday, December 29***

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Georgia Graves, contralto, Town Hall (A)

***Monday, December 30***

Marion Anderson, contralto, Town Hall (E)

# Chicago City Opera Continues Despite Resignation of Papi

## Musical Director of Company Takes Leave of Organization—Performances of Rosenkavalier and Rigoletto Impress—Raisa Conquers in Turandot—Stock Gives Concert Version of Tristan, with Melchior and Co-Artists

CHICAGO.—Gennaro Papi, conductor and musical director of the Chicago City Opera Company, has sent in his resignation to Paul Longone, general director, and Charles S. Peterson, treasurer, "for reasons that are private and personal." Since the beginning of the season and long before, the well-informed were aware of the fact that, though friendly, the two Neapolitans, Gennaro Papi and Paul Longone, had divergent ideas regarding the running of a grand opera company. The dailies here stated in their issues of November 23 that Mr. Papi objected to some singers paying a guarantee in order to appear with the company at the Civic Opera House. Mr. Longone, it was stated, answered that the real reason for Papi's resignation was his unwillingness to conduct operas in which American singers appeared and that the conductor has been displeased with critical judgment of his work.

A few hours later the opera officials issued a statement in which they expressed regret at Papi's action, but asserted that his conductorship had been a handicap to the company this season. They declared that the resignation would not interfere with the remaining two weeks of opera and that La Fiamma by Respighi would have its American premiere, as promised, on November 30. The officials in their statement further charged that Papi had been unwilling to direct this production.

About twenty years ago the late F. Wight Neumann, one of the best impresarios this community has even known, informed the writer that Chicago counted 2500 regular music-lovers. That number must now be multiplied by ten, judging from the attendance at the opera and at the various recitals and concerts. On November 16, Der Rosenkavalier was given at the matinee and Rigoletto in the evening and the huge Civic Opera House was practically filled at both performances. The following day, Sunday, seven concerts took place in as many halls, all the events being well attended and deserved the patronage of music-lovers. Once in a while, however, the public's response is not all it should be, as for example, at the lone performance of Turandot, on November 20, which should have been sold out.

### ROSENKAVALIER IMPRESSES

The performance of Rosenkavalier surpassed those given in the heyday of opera here and brought new laurels to the company. Lotte Lehmann sang gloriously the music given to the Princess von Werdenberg and looked every inch the *grande dame*. Grete Stueckgold wore the masquerade costumes of Octavian with manly elegance and if histrionically she rose to heights, vocally she was by far the best interpreter of the role Chicago has ever heard. Marion Claire's pulchritude, charm of manner and stage sense made the part of Sophie stand out like a well-carved cameo. Emanuel List made his bow to Chicago. The basso from the Metropolitan lived up to the exalted reputation which had preceded him here. His Baron Ochs was at all times funny but never vulgar, and he sang the music with nobility and beauty of tone. If the principal protagonists received the deserved approbation of a delighted public, the other members of the large cast helped in making the performance meritorious in every respect.

On Henry Weber, who directed the performance, and Desire Defrere, who mounted it, should be bestowed words of praise for the efficiency displayed by the former at the conductor's desk and the latter backstage. A second performance of Rosenkavalier was given on November 18, with the same cast.

### KOCOVA IN DEBUT AS GILDA

Mila Kocova made her debut as Gilda in Rigoletto and made a palpable hit with her auditors. Miss Kocova is a lyric soprano with sufficient agility to assume coloratura parts. Her unusually voluminous voice is of beautiful texture, in all registers, luscious and warm. John Charles Thomas finds the role of Rigoletto one of the best vehicles in his repertoire, for the part lies well for his high baritone and he won his costumary success; not only after the soliloquy, but throughout the evening he dominated the performance. Joseph Bentonelli, for some unknown reason, does not win our ear this season. Today he gives more satisfaction as an actor and less as a singer and he has joined the ranks of vocalists who are not always steady of tone. Rigoletto was repeated with a samiliar cast on November 19, with the lone exception of the title role, which was assumed by Carlo Morelli.

### RAISA IN TURANDOT

Turandot, with Rosa Raisa in the title role and Armand Tokatyan as Calaf, the unknown prince, was given a performance of which the company may justly be proud. The cast was well chosen, the orchestra, chorus and even the supers were at their best, Defrere distinguished himself with an excellent *mise-en-scene* and Papi conducted as though inspired. Raisa, who created the role at its Milan world premiere, was welcomed back in a part in which she had left unforgettable memories. As a matter of fact, she was heard to better advantage than ever in the past five years. Tokatyan, who is the mainstay among the regular tenors of the company, may have found the part heavy in places for a lyric tenor, yet his voice can, when the occasion demands, take on unsuspected volume without losing any of its freshness or roundness. He, too, scored heavily.

A performance of Aïda was given on November 22 for Chicago school children, their parents and teachers. Rosa Raisa in the title role and John Pane-Gasser as Radames were the outstanding luminaries. Both have voluminous voices and they electrified their hearers by the beauty of their tones not only in their solos but especially in the finale of the second act.

Tannhäuser, given on November 23 with Grete Stueckgold, Eleanor LaMance, Sydney Rayner, Carl Schiffeler and Chase Baromeo in the leads, will be reviewed in the next issue; likewise Gale, a one-act opera by Ethel Leginska, which had its world premiere in the evening with John Charles Thomas, Julia Peters and Frank Forest in the leads. On the same evening Jean Tennyson sang for the first time here Nedda in the lone performance of Pagliacci, with John Pane-Gasser assuming the role of Canio.

### TRISTAN AND ISOLDE AT ORCHESTRA HALL

Frederick Stock announced sometime ago that he had arranged Tristan and Isolde in concert form for presentation to the symphony patrons. This much heralded performance came to hearing on November 21, 22, 25 and 26. To be candid we feel that Dr. Stock erred in selecting Tristan and Isolde, as Richard Wagner's music drama requires the trappings of the operatic stage. True, excerpts from the masterpiece have often been heard in the hall of classical music, but in its abridged form it loses its potential value. This was made apparent throughout the "concert". Think of an Isolde singing her impassioned love scene with her eyes glued to a score; a Kurvenal and a Brangäne turning the leaves of their books awaiting their cue, and you will have a graphic idea of the incongruities noticed throughout the presentation. Lauritz Melchior, who is justly regarded as the greatest living Tristan, sang admirably and, having no recourse to notes, made us forget some of the sins committed by his colleagues. He was the bright star of the evening. Chase Baromeo was a sonorous King Mark. Kathryn Meisle delivered tellingly the music allotted to Brangäne. Fred Patton read his lines forcibly and Howard Preston who knew the part of Melot from memory, was more than satisfactory. Dorothee Manski was too absorbed in her book to sing the music as well as we know she is capable of doing.

### FRITZ KREISLER

Twenty-five hundred music-lovers attended the recital of Fritz Kreisler in Orchestra Hall on November 17. Kreisler may not be the greatest violinistic technician of our epoch, but as far as tone color is concerned he remains in a class by himself.

### ROLAND HAYES AT THE AUDITORIUM

Roland Hayes gave a song recital on the same afternoon at the Auditorium. At his best, the distinguished tenor gave reason to admire not only his inimitable singing of spirituals but that of Schumann's Dichterliebe.

### GLENN DILLARD GUNN PUPIL IN RECITAL

Mollie Opper, a young and talented pupil from the class of Glenn Dillard Gunn, was heard in a piano recital, under Jessie B. Hall, at Curtiss Hall, on November 17. Miss Opper has been well schooled; her technic is accurate and her interpretations excellent.

### CONTEST WINNERS HEARD

Nina Mariani, dramatic soprano, winner several years ago of the Rosa Raisa scholarship, and Antoinette Zebrowska, a graduate of the Royal Academy of Music in Vienna under Prof. Ottokar Sevcik, gave a joint recital at the Grand Opera House on November 17. Miss Mariani, who has only recently returned from Italy, has made big strides in her art since she was last heard. She has added good diction and fine interpretative gifts to the qualities manifested at the time of her debut a few years ago, which include a naturally beautiful voice.

### TED SHAWN AND HIS MEN DANCERS

Ted Shawn and his company of men dancers presented a program at the Studebaker Theatre, also on November 17, under the direction of Bertha Ott. Their program was essentially masculine in design and interpretation.

### NORTHWESTERN PRESENTS CHICAGO SYMPHONY

In the Northwestern University's History and Enjoyment of Music series, the Chicago Symphony Orchestra, Frederick Stock conducting, furnished the November 19 program at the Auditorium.

### SIGMA ALPHA IOTA MUSICALE

An inter-chapter musicale of Sigma Alpha Iota on November 17, at the national house headquarters at the Allerton Hotel, was given by the following artist members: Almada Jones, violinists; Anne Slack, cellist, Vierlyn Clough Duerr, pianist, in a trio; Mario Setaro, soprano; Eileen Bowman and Elsie Alexander, pianists; Joseph Swinney, mezzo; Mildred Fleet, contralto, and Elizabeth Pietsch, soprano, in a trio featuring songs by Jeanne Boyd.

### LOUIS GRUENBERG RETURNS TO CHICAGO MUSICAL COLLEGE

Having taken a leave of absence for the first quarter of the school year to continue his composing in Europe, Louis Gruenberg resumed his teaching at the Chicago Musical College on November 26.

### MUSICIANS CLUB'S ORGAN PROGRAM

An organ program, given by the following members of the Musicians Club of Women, at Torne Hall, on November 18, had a large response. Those heard were: a trio made up of Almada Jones, violin; Lois Bichl, cellist, and Frances Anne Cook, pianist; Rhea Shelters, Ella C. Smith, and Clara Gronau, organists; Kathryn Witwer, Anna Burmeister, Maurine Parzybok, Paul Nettinga and Winfred Stracke, vocalists.

*ROMAN TOTENBERG,*
*Polish violinist, made his New York debut in Town Hall on November 19. He appeared at the Peabody Conservatory in Baltimore, November 22; will be heard at the New York River Club, December 3; in New York, December 16; at Mrs. Townsend's Musicales in Washington, December 18; at a private musicale in Washington, December 31; the White House, January 2; and Ottawa, Can., January 9.*

### SOUTH SIDE WOMAN'S CLUB CONTEST

Judges for the South Side Woman's Chorus contest for a choral composition are Edgar Nelson, Eric DeLamarter and Robert Sanders. More than one hundred and twenty applications have been received from twenty-one states. The contest closes January 1 and the award of $100 will be made on March 1. The contest is for the best setting to music of Elva Winter Gilmore's poem, Spring Journey.

### LOUISE ST. JOHN WESTERVELT'S PUPILS

Lola Fletcher, who has made her debut with the Chicago City Opera Company as Musetta in La Boheme, has been a pupil of Louise St. John Westervelt for many years. In the past fifteen months she has won four operatic scholarships with Herbert Witherspoon, Isaac Van Grove and two with Mary Garden.

Miss Westervelt is planning a series of recitals by her advanced pupils. In December she will present Loraine Zuegel, mezzo-soprano, with a pianist; in January, Valdine Peterson, another mezzo, in joint recital with an instrumentalist; in February, a joint recital by Alice Goodfellow, contralto, and Verna Kumle, soprano, and in March she presents her Columbia School Chorus.

### AMERICAN CONSERVATORY NOTES

Burton Lawrence, studying at the conservatory, will appear as guest artist at the Proviso High School concert in Maywood on December 8. Mr. Lawrence is to be heard in an organ recital at the First Congregational Church, on December 15.

Richard Schreiber, baritone, student of Theodore Harrison and Leo Heim, pianist, presented the Twilight Musicale at the Lawson Y. M. C. A. on November 17.

Ida Hartman, pianist pupil of Heniot Levy, was featured in a program given at the International House, on November 17.

The Mischakoff String Quartet with Mischa Mischakoff, first violin, and two of his conservatory students, Samuel Thaviu, second violin, and Milton Preves, viola, are playing the first of a series of concerts on December 3 in Orchestra Hall Foyer.

Vera Borchart appeared as piano soloist

The David Mannes Music School
DAVID AND CLARA MANNES, *Directors*
PAUL STASSÉVITCH
*The Distinguished Violinist*
is on the Artist Faculty
157 East 74th Street, New York, N. Y. BUtterfield 8-0010
*Steinway Piano*

JOHN DWIGHT SAMPLE FANNIE COLE
Tenor Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

EDGAR NELSON
*Coaching, Oratorio and Vocal Repertoire*
Chicago Conservatory, 1112 Kimball Hall, Chicago

BUY FROM YOUR LOCAL DEALER

of the vesper service of the Olivet Methodist Church on November 24.

Lillian Poenisch is presenting her pupils in a program of clarinet music in the Studio Theatre on December 1.

Mary Frances Averill, soprano and Josephine Swinney, contralto, presented the conservatory radio broadcast over station WCFL on November 24.

Margaret Borchers, pianist, and Wilbur Held, organist of the conservatory, are appearing as soloists at the Vesper Service of the Des Plaines Congregational Church on December 8.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Leon Sametini has been appointed concert master of the WGN Symphony Orchestra. He was soloist with this orchestra, November 13.

Isaac Van Grove, director of the department of opera, has taken a leave of absence to join Max Reinhardt in producing musical pageants.

Jean Pilon, baritone, student of Graham Reed and holder of the Ditson Fellowship, was a member of the cast which presented Das Dreimaederlaus recently at the Civic Opera House. Hilda Ohlin, soprano from the same studio, was soloist, November 19, with the WGN Symphony Orchestra on their regular Mardi Gras program.

The class piano department, directed by Helen Curtis, is giving a recital every Saturday morning.

The string quartet, from the chamber music class, made a guest appearance on the Junior Department program of November 16 given by pupils of Eva J. Shapiro, Lauretta O'Brien, Eudora Harbers, Frances Frothingham, Marjorie Gillam, Meda Z. Steele, and Gertrude Gahl.

A special program was given in the Little Theatre, November 15, by pupils of Merle West, Elizabeth Guerin, Berenice Jacobson, Dorothy Crost, Isabel Laughlin Scionti and Meda Steele.

Edward Wencel, student of Leon Sametini, was soloist on the dinner hour program of the Wilson, Ontra Cafeteria, November 13. Mr. Wencel was soloist at the musical given, November 17, at the Oasis Hall.

Iota Alpha Chapter of Mu Phi Epsilon gave a musicale and reception in honor of Mary Garden and Rudolph Ganz and the faculty of the Chicago Musical College, November 20. Artists appearing were Ethel Swindelle, contralto; Minnie Adergreen Jernberg, violinist; Marjorie Gillam, soprano; Margaret Sweeney, harpist; and Frances Coates Grace, soprano-diseuse. Accompaniments were furnished by Erma Rounds, Lillian Smith, Florence Henline, and George Allemdinger.

RENÉ DEVRIES.

### *Haubiel Work for Chicago Symphony Orchestra*

Charles Haubiel's work, Rittratti Caracteristicci, will be performed by the Chicago Symphony Orchestra (Frederick Stock, conducting) on December 5 and 6, postponed from an earlier date. Also on December 5, Mr. Haubiel is to give his lecture-recital, Path of Music, at Chicago University. December 10 he will appear before the Detroit Musicians League.

### *George Anson's Activities*

George Anson, pianist and teacher of Illinois Wesleyan University School of Music in Bloomington, Ill., has appeared on many of the programs in the series of vesper musicales given by the faculty at Presser Hall. As accompanist he assisted Albert Martini, violinist, on October 13; Glenn Mahon, flutist, on October 20; and Russell Harvey, trombonist, November 17. He gave a joint program with J. Alfred Neu, tenor, on November 3, when his solo numbers included the Scarlatti Pastorale and Capriccio, the Mozart A major sonata, Toch's The Juggler, Goossens' The Punch and Judy Show and the Kreisler-Rachmaninoff Liebesfreud.

Mabel Ewalt, pianist, an artist student of Mr. Anson, was heard in a joint recital at the school on November 5. Miss Ewalt played the Beethoven sonata, op. 31, No. 2, the Arensky F sharp major etude, Debussy's Clair de Lune and Lecuona's Malaguena.

### *Dr. Carl Conducts New Oratorio*

Music plays an important part in the service at the First Presbyterian Church, New York, Dr. William C. Carl, organist and director of music, devoting much time to unearthing old as well as new compositions for performance there. At the evening service on November 24 the first performance in America was given to George Dyson's Nebuchadnezzar, an oratorio for solo voices, chorus and organ. This was the outstanding new work composed for and sung at the recent Three Choir Festival in Worcester, England.

Preceding the performance at the First Church, Dr. J. V. Moldenhawer commented on the work's being a narrative in prose and explained something of the Biblical story on which the composition is based.

Dr. Carl directed the oratorio. Everett Tutchings was at the organ; the chorus was made up of the Motet Choir, and soloists were Raoul Nadeau, baritone; Dan Gridley, tenor; Rose Dirmang, soprano, and Amy Ellerman, alto.

The ensemble and featured singers, subject to Dr. Carl's musicianly behests, gave the new work a memorable introduction.

Mr. Dyson's music is difficult and modern in vein and construction. The various voices are interestingly woven together and there are many beautiful passages as well as drama in the work. Nebuchadnezzar should be heard more than once for a full appreciation of the music. Such an opportunity will be given when the work is repeated on December 9 at the First Church for the American Guild of Organists. G. N.

### *N. Y. Light Opera Guild to Perform The Fencing Master*

The New York Light Opera Guild (John Hand, general director and conductor), which last season produced The Gypsy Baron by Johann Strauss, plans to restore deKoven's light opera The Fencing Master this year. The singers to be cast in the leading soprano, contralto, tenor and baritone roles for this production will be chosen at a public audition at Steinway Concert Hall, New York, December 6. Singers who desire to be heard in this audition should communicate with the guild's headquarters, 370 Central Park West, New York. Preliminary hearings are now being held and definite appointments to be heard in the finals are being made. Prominent names are included in the active authorizing sponsoring and artists committee of the guild. The organization's ultimate aims are to establish an adequate season of light opera in standard English in New York; and to provide young American singers with debuts.

### *Two-Piano Program at Barrington School*

GREAT BARRINGTON, MASS.—Carl M. Roeder presented his artist-pupils, Otto Schlaaff and Robert Riotte, two-pianists, in recital at the Barrington School on November 24. They displayed finely blended tone and notable unity of interpretative concept in a list of numbers comprising the Mozart-Reinecke sonata in F, three etudes in canon form (Schumann-Debussy), Brahms' variations on a theme by Haydn, Franck's prelude, fugue and variations, Debussy's En Blanc et Noir, the Pupazzetti Suite of Casella and Ravel's La Valse. The two will be heard in the same program at Town Hall on December 11. T. W.

### *Musical Notables Take Part in Coast Opera Benefit*

LOS ANGELES.—Hollywood was represented at Opera-Tunities of 1935, the benefit presentation of the San Francisco Opera Company on November 15 at San Francisco. Gene and Kathleen Lockhart were filmdom's ambassadors to the realm of music at this musical-social event. The program, a gala affair, featured such notables of the musical world as Tito Schipa, Helen Jepson, Elisabeth Rethberg, Ezio Pinza, and Giovanni Martinelli. Tito Schipa conducted a jazz band and threw in a song for good measure; Elisabeth Rethberg sang an aria; Four of a Kind, a sketch, was featured by Pinza and Martinelli, each with his arms about the neck of a donkey; and Helen Jepson sang Love Me Tonight. C. D. K.


## OPPORTUNITIES

**SINGERS WANTED** for talking picture operas. Auditions daily between 10 A.M. and 12 Noon. Seymour DeKoven, 75 East Wacker Drive, Suite 2003, Chicago, Ill.

**FOR SALE—ARTIST'S PIANO** Mason & Hamlin BB ebony grand in perfect condition. Has had careful use. Superb tone, ideal for drawing room, studio or concert. Shown by appointment. Phone Hotel Wentworth, New York (BRyant 9-0310), Suite 905.

**GRACE MOORE**
Exclusive Management: METROPOLITAN MUSICAL BUREAU, INC. 113 West 57th St. New York
Brunswick Records

**JULIUS HUEHN**
BARITONE, Metropolitan Opera Co.
Management: HAENSEL & JONES, 113 West 57th Street, New York City
Division: Columbia Concerts Corp. of Columbia Broadcasting System

**JOY McARDEN**
SOPRANO
de l'Opera, Paris
Opera, Oratorio, Concert
TEACHING
117 Fremont Place.
Los Angeles, Calif. WY 7163

**COLETTE D'ARVILLE**
SOPRANO
OPERA COMIQUE, PARIS
*OPERA—CONCERTS—RADIO*
Excl. Management: Annie Friedberg
Fisk Bldg. New York, N. Y.

**BARBARA BLATHERWICK**
RECITAL—COLORATURA SOPRANO—OPERA
PUPILS ACCEPTED
The Italian Bel Canto founded on the principles of Manuel Garcia.
43 Fifth Avenue, New York
Tel. GRamercy 5-6392

**NORENA**
METROPOLITAN OPERA
Management:
NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

**MARIA MÜLLER**
Metropolitan Opera Ass'n
THE ELISABETH, EVA, SIEGLINDE, OF BAYREUTH.
SALZBURG FESTIVAL

**FREDERICK JAGEL**
TENOR—METROPOLITAN OPERA COMPANY
Concert Management Arthur Judson
113 W. 57th St., New York

**ROSA PONSELLE**
Exclusive Management
LIBBIE MILLER
113 West 57th St.
New York City
*Victor Records*

**ISADORE L. BUCHHALTER**
*PIANO TEACHER*
Fine Arts Building Chicago, Ill.

**LOUDON GREENLEES**
SCOTTISH BARITONE
*"A Distinguished Singer With Musical Intelligence"*
IN AMERICA SEASON 1935-36
Management: ANNIE FRIEDBERG, Fisk Building, New York

**ROY JARMAN**
Tenor
Management: International Concerts Corporation, Fisk Bldg., 250 West 57th St., New York, N. Y.

**YOUR LOCAL DEALER**
*is trying to serve you*
ORDER THROUGH HIM

*The World's Greatest Musical Weekly*

**The MUSICAL COURIER**

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

*FREE!* Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.50 Foreign, $4.50

# New York League of Allied Arts Offers Activity for Professionals and Laymen

## Florence Otis, Founder-Director, Discusses Aims and Objectives of the Group

An opportunity of especial interest to vocal students and professional singers in need of dramatic experience is offered through the League of the Allied Arts of New York, of which Florence Otis is founder-president.

"Please understand," said Mrs. Otis, "that the training I am going to describe to you is not an activity of the league, although the league sponsors it. Membership in the league is not necessary to take advantage of the project.

"The dramatic coaching is given by Fay Baker, herself an eminent actress, who heads the theatre department of the league. A low fee is charged. There are rehearsals two afternoons a week, and the minimum course is three months. One-act plays are studied—and are produced. Those enrolling for this training will have actual stage appearances.

*FLORENCE OTIS,*
*founder-president of the League of Allied Arts.*

### Dramatic Training for Singers

"Another point which I wish to emphasize," Mrs. Otis stated, "is that the course is purely dramatic. No voice lessons or opera coaching is entailed to interfere with the student's present affiliations.

"However, even though it is completely divorced apparently from music, it seems to me that such experience is of vital importance to the singer, so that he or she may be prepared to enter the fields of opera, light opera, radio sketches or moving pictures where musical knowledge joined to dramatic ability is required. It is tragic how many possessors of fine young voices are handicapped by ignorance of stage deportment and the technic of acting. Happily, this deficiency may be remedied, but usually at a cost of time and money beyond the means of many. Miss Baker's training is within easy financial reach, and in a short time I have seen her obtain amazing results."

"Please tell something of the work of the League of Allied Arts as a whole," Mrs. Otis was asked.

"The organization is what its name implies—a league of men and women, both lay and professional, interested in the various arts and also interested in meeting congenial people in a pleasant social atmosphere. The league is non-profit making, without financial support other than that of its own members. We have manifold activities, all at low fees.

"There is a vocal class, taught by Jan Boissevain De Heck. This, as I said before, is entirely separate from the dramatics, of which I have already spoken. The vocal class gave their first recital on November 18. There were assisting artists, and the Allied Arts Glee Club sang. Mr. De Heck holds classes each Monday evening, open to any members who desire improvement in speaking or singing voices.

### Language Studies

"Language students enroll under Baroness Berta Von Greiffenstein. On Wednesday evenings, two groups meet, Ester Gustafson, concert dancer, teaches dancing and relaxation, and May Fairchild, prominent artist, holds classes in painting and drawing. Adult beginners on the piano are taught by Edith Stetler.

"The Theatre Guild, in addition to the one-act plays whose production I have already touched upon, presented a three-act drama, Broadway, at the AWA Clubhouse, on November 8. Miss Baker produced on this occasion a smooth-running, interesting performance of near-professional calibre, and we had a large audience. Another three-act play, A Bill of Divorcement, is in rehearsal for February production.

"The Allied Arts Glee Club rehearses on Monday evenings for its first concert of the season in January and is open to any member who likes to sing.

"We know that much instruction may be obtained free of charge through the WPA and the like, but we have found that there are many people in New York who prefer to pay a little so that they may be associated with a more selective group, with the advantages of a private club." M. L. S.

# New York Concerts

(*Continued from page* 17)

**Roger Sessions Program** Roger Sessions' music exclusively occupied the program given at the New School of Social Research on Friday evening, this being the fourth in the series of one-man concerts by American composers. Appearing in the program, besides the composer-pianist, were Harriet Eells, mezzo-soprano, Vivian Fine, pianist, and Serge Kotlarsky, violinist. Three chorale preludes (1926), originally written for organ in trio form, were played in a two-piano transcription by Mr. Sessions and Miss Fine. The first two were effective essays in counterpoint, and the third a more vigorous number that used modern clashes of harmony freely.

One of Mr. Sessions' latest works, a concerto for violin and orchestra, completed last summer in San Francisco, was played by Mr. Kotlarsky, the piano version of the accompaniment being both transcribed and performed by the composer. This work has a markedly grateful and lyric first movement (*Largo e tranquillo, con grande espressione*) for the violin, the piano part throughout being conceived rather in a percussive manner. The succeeding sections—*scherzo-allegro, romanza-andante*—offer greater complexities of musical statement, with an especially attractive waltz-like theme in the latter, which is treated in wry, ironic vein. The feature of the work is, however, the last movement (*vivace molto e sempre con fuoco*), which mounts to an ever more frenzied pitch and subsides suddenly. Mr. Kotlarsky's performance of the exacting composition merited praise, and he shared repeated recalls with the composer.

The remaining numbers heard included two songs—On the Beach at Fontana (1931), a setting of verses by James Joyce, and another from the incidental music to Andreyeff's play, The Black Maskers (1923), both of which were expressly sung by Miss Eells, accompanied by the composer. Last came a two-piano transcription (by A. Lehman Engel) of the symphony for orchestra (1927), a three-movement work in ambitious form and original idiom, which was performed by Mr. Sessions and Miss Fine to much applause. The large audience was throughout warm in its appreciation of the program.

### NOVEMBER 23

**Povla Frijsh** Town Hall's attraction for Saturday night was Povla Frijsh, soprano, in her first New York recital in a number of years. Miss Frijsh sang in French, German, Russian, Norwegian, Danish, Swedish with noteworthy ease. She is possessor of a dramatic voice and notable histrionic ability, as well as a unique ability to color her tones to secure the full expression of a text. Her list embraced works of Stradella, Schubert, Faure, Ravel, Koechlin, Debussy, Poulenc, Marx, Moussorgsky, Erich Wolff, Richard Meyers, Grieg, Schierbeck and Sibelius. Although at her best in German Lieder, she delivered the Richard Meyers number, Nostalgie d'Arabella (which has a decided jazz tempo) with equal efficiency. An audience of large proportions demanded frequent encores. Celius Dougherty supplied adequate accompaniments.

### NOVEMBER 24

**Philharmonic Orchestra** At Carnegie Hall the Sunday matinee concert of the Philharmonic Orchestra (identical with that given in the students' series the previous evening) brought to hearing a rewarding program by masters of the eighteenth century, under Hans Lange's direction. Handel's concerto grosso, op. 3, No. 2, played with a reduced orchestra similar to that of the composer's day, in an arrangement by Max Seiffert, delighted by its suave melodic charm and contrapuntal mastery, though doubtless the performance would have sounded more impressive in a smaller hall. Jose Iturbi played the solo part in Mozart's piano concerto in E flat major (K. 482), a work of inimitable grace and humor, of the greatest technical exactions, in his typically insouciant manner. He had been heard in this number with the Philharmonic in 1931, a fact which makes extended comment superfluous. There was much applause.

The second half of the program repeated the five Bach compositions heard in the mid-week concerts, played with much exuberance, vitality and amazing individual dexterity (especially in the suite) by the experienced Philharmonic solo players. The end of the concert brought prolonged applause and recalls for Mr. Lange, whose reading of the Bach-Elgar fantasia and fugue in C minor was unusually dramatic and opulent of tone, if one felt that the elaborate orchestration at times violated the spirit of the great organ composition.

**Florence Page Kimball** The audience which filled Town Hall on Sunday afternoon heard in Florence Page Kimball, soprano, an interpreter of rare taste and calibre, a singer whose expressive finesse invests each number she offers with authenticity and distinction. Beginning with items in Italian by Peri, Handel, Pizzetti and Respighi, she went on to German songs of Schubert, Wolf and Strauss. In French she sang Debussy's Le Jet D'Eau and Voici que le Printemps, Chausson's Le Temps des Lilas and Guitares et Mandolines (Grovlez). An English list held Quilter and Hughes excerpts, and in conclusion she sang Grieg's Water Lily and Ein Traum. Her lingual ability, fine sense of style and clear, well-produced voice made a notable medium for the music she chose. The timbre of her tones is firm and fine in texture. Miss Kimball was applauded fervently, and summoned back repeatedly for encores. Her excellent accompanist was Celius Dougherty.

**Berta Oschner** The New York debut of Berta Oschner, who gave a dance recital in the Guild Theatre on Sunday afternoon, marked the addition of an artist of distinction to the local terpsichorean ranks. Her numbers included Design for a Borgia, Legendry, and a burlesque entitled Dove Cote. Comments was the title of a suite. An individualist, Miss Oschner invests all her movements with vitality and interest. She has the gift of touching her dances with drama. Instinct for form and the grace are her physical characteristics. Her assisting pianist, Louis Horst, provided excellent musical backgrounds.

**Music Guild Concert** The sixth lecture-recital of the Music Guild took place at Town Hall Sunday afternoon. Leonard Liebling, who is the regular commentator of this series, again took charge and the artist of the program was Grisha Goluboff, violinist.

Mr. Goluboff is not a newcomer to New York, having made his debut four years ago at the age of nine. He has studied with Thibaud and Piastro, and is now being coached by Louis Persinger. Ranking high among youthful violinists, he deserves much praise for his performance. The opening number was Mozart's concerto in G major (No. 3) followed by Vieuxtemps' concerto in A minor, op. 37, No. 5. Habanera (Sarasate), Chanson meditation (Cottenet), and Scherzo tarantelle (Wieniawski) completed the list. Mr. Goluboff played with ease and precision, overcoming any technical difficulties in masterful manner. Especially in the *adagio* movements he revealed himself a thorough artist equal to interpretations of deep feeling and exquisite beauty. The tone which he projected was of mature quality. The unaccompanied intervals and those calling for double stopping merit special mention.

Mr. Liebling's discourse was instructive and entertaining as always. This time the violin and some of its early masters were discussed. The composers represented on the program furnished further topics and interesting points were brought to light regarding both their musical accomplishments and personal characteristics.

**Edith Lorand and Her Hungarian Orchestra** The New York debut of Edith Lorand, violinist, and the orchestra of fourteen male performers which she conducts while playing her instrument, took place in Carnegie Hall last Sunday evening. This organization is making a first American tour this season after pronounced successes in Europe.

It would be unfair to compare Miss Lorand's group with a symphonic one, though its programs include eighteenth century classics as well as lighter dance music of popular variety from various countries, especially her native Hungary. The program on Sunday opened with Haydn's symphony, Le Midi, and listed also works in dance form by Rameau, Mozart, Gossec, Beethoven, Mendelssohn and Chopin; standard national works by Grieg, Granados and Borodin; Hungarian dances by Hubay, Leo Weiner and Miss Lorand's arrangement of seventeenth century melodies; and Viennese waltzes by Johann Strauss.

There were pleasing spirit, sensuous tone and no little racial feeling in much of the music played. Miss Lorand has a pronounced facility in violin playing, and technically is far in advance of the Magyar fiddlers and orchestra leaders whose work must have served as a model for her organization. A pupil of several eminent European violin teachers, she brings the methods of the concert platform to a more popular form of art, and the resulting organization combines elements of the chamber music ensemble and the European dance orchestra, with a result that pleased a large audience and brought vociferous applause.

**Audray Roslyn** On Sunday night at Town Hall, Audray Roslyn, pianist, gave a recital. The program listed a novelty, the sixth sonata for piano (1732) of L. Giustini di Pistoja, said to be the earliest composition for that instrument. Other eighteenth century items were by Padre Martini, Carl Heinrich Graun and Baldassare Galuppi. The list progressed through three intermezzos of Brahms; Brahms' rhapsody, op. 119; the Beethoven sonata, op. 109; and the modern compositions Devotion (Godowsky), Gavotta, F sharp minor (Prokofieff), Polish dance (Tansman), The Night Winds and scherzo, op. 6 (Griffes). The Pistoja work was presented in a first performance. It is interesting for its content, set forth in the formal, ornamental style of the period, as well as for its historical significance.

Miss Rosyln is a young pianist of technical finesse and unusual sensibility. Her interpretations were the expression of a musicianship innate and poetic. The Beethoven sonata was played with brilliance and with emotional discernment. In the other portions of her program she displayed thorough comprehension of the carefully patterned beauty of the eighteenth century works, of the freer melodic expression of Brahms, and among the moderns Miss Roslyn showed herself thoroughly at home in execution and exposition. The audience recalled the artist many times and applauded warmly.

GREGORY ASHMAN
ASSOCIATE CONDUCTOR
OPERA DEPT. JUILLIARD SCHOOL
PIANIST — TEACHER — ACCOMPANIST
1 West 85th St., New York SUs. 7-1097

ALVA FEDDE
SOPRANO—POETESS
Author of MESSENGERS OF PEACE and MEMORIAL POEM TO WILL ROGERS
Programs of Original Poems and Music
Mgt. HARRIET STEEL PICKERNELL, 1780 Broadway, N. Y. Tel. CIrcle 7-4161

## Music Notes from Coast to Coast

**OKLAHOMA CITY, OKLA.**—La Argentina, Spanish dancer, opened the Artists' Series recently in a brilliant dance recital. Thirty curtain calls gave evidence of the enthusiasm of the immense audience. Not to be ignored was the pianist, Luis Galve, who played three groups in a scholarly manner.

Dalies Frantz, pianist, appearing as the second number on the series, made his first appearance in the state on November 29. The engagement was especially arranged to coincide with the annual convention of State Music Teachers Association.

Pietro Yon, organ virtuoso, made his initial bow to Oklahoma City audiences on November 12. He gave a magnificent exhibition of skill and musicianship, and captivated his listeners in a varied program of some of the finest works for pipe organ, including some of his own compositions. Never before had the big pipe organ in the Shrine Auditorium been heard to its full advantage. Several encores had to be added to satisfy the audience. F. P. H.

**PHOENIX, ARIZ.**—The Valley Bank, one of the oldest banking houses in Phoenix, has inaugurated a series of weekly programs over the NBC network, presenting the Metropolitan Symphony Orchestra under the direction of Frank Black, and well-known guest artists. Artists heard in these broadcasts since their inauguration are Charles Hackett of the Metropolitan, Mme. Schumann-Heink and Mario Chamlee. The musical programs are supplemented by brief talks by John B. Kennedy.

Charles Korrick, owner of one of the city's major department stores, is sponsoring a series of educational music broadcasts consisting of weekly choral and orchestral programs by various high schools and colleges throughout the valley. Those who have appeared to date are the Mesa Union High School Chorus of 100 voices trained by William D. Wheatley, the Phoenix Union High School Oratorio Society of 160 singers directed by Milton Rasbury and the Indian School Band under the leadership of Herman Kunkel.

At the annual convention of the Arizona State Education Association, attended by over 2,000 school teachers, excellent musical fare was contributed by the Phoenix Junior College Women's Glee Club directed by E. L. Stone, the Phoenix Junior College Band under Schofield Schwartz, and the Globe High School Band and Boys' Drum and Bugle Corps. At the principal evening session of the convention the Phoenix High School Oratorio Society displayed impressive musicianship in their interpretation of the Hallelujah Chorus from the Messiah and in choruses from Mendelssohn's St. Paul.

The Arizona State Music Educators Association held a three-day convention in Phoenix during which elaborated courses of accredited music study were outlined and discussed, demonstrations of class-work were given and election of officers held for the coming year. A. E. Etzweiler, president of the association, opened the convention. Dean Wyman of Phoenix Junior College gave the address of welcome. Opening music was supplied by the Phoenix Chamber Music Ensemble, Benjamin King, first violin; J. J. Boyer, second violin; Meredith Bishop, viola; Jean Little, cello; and Leah Stanley Hurlburt, piano. The ensemble gave a musicianly reading of the *andante* from Beethoven's quintet in E flat and of the opening movement of the Schumann piano quintet.

The convention was attended by representatives from all parts of the State. Dean Oluf Anderson of the College of Music, University of Arizona, was present accompanied by Rollin Pease, head of the voice department, E. J. Schultz, head of Public School Music, and Elenore Altman, head of the piano department. At the banquet held on the evening of the opening day of the convention at the Hotel Westward Ho! Rollin Pease presided as toastmaster.

Officers of the association elected for the coming year are: Dean Oluf Anderson, president; Rollin Pease, vice-president; Madge Utterback of Tucson, secretary; O. Backe of Prescott, auditor; L. Ridgway of Florence, historian. Members at large: Bertha Kirkland, Phoenix; Charlotte Stevenson, Williams; Jesse Sedberry, Phoenix.

Raymond F. Marquis, director of the Orpheus Club Male Chorus and prominent patron of music, presided as chairman at the October meeting of the Phoenix Musicians Club. Devoting the evening to a consideration of Radio, Its Art and Artists, Mr. Marquis presented a program characterized by interesting variety and sustained musical interest. Highlights of the program were the cavatina from Goring-Thomas' Nadeschda sympathetically interpreted by Ruth Swinney, contralto, and a group of numbers by the Grimshaw-Acton male quartet who appeared as a guest attraction.

Two artist courses will be brought to Tucson this season. The University of Arizona will bring the Hart House String Quartet, Emanuel Feuermann, cellist, Bartlett and Robertson, duo pianists, and Rudolph Ganz, pianist. Mrs. Harry Berger, president of the Saturday Morning Club, brings to Tucson Sidor Belarsky, basso, Marie Isabelle and dance ensemble, the San Carlo Grand Opera Company in Faust, and Jascha Heifetz, violinist.

The Tucson Civic Opera Association under the direction of Mrs. Harry Berger will present Carmen, Cavalleria Rusticana, and Pagliacci. The association is to be assisted by the College of Music of the University of Arizona (Oluf Anderson, director) and the Tucson Symphony Orchestra. M. M.

**SPARTANBURG, S. C.**—The National Symphony Orchestra under Hans Kindler gave a concert on November 12 at the Auditorium. The program included Brahms' C minor symphony and Mr. Kindler and his men gave it a magnificent performance.

The American Society of the Ancient Instruments, directed by Ben Stad, presented a unique program of music of the sixteenth and seventeenth centuries. This was the first concert in the season's course of the Music Clubs.

Walter Spry appeared as piano soloist in the faculty concert at Converse College, here, on October 28, and was enthusiastically applauded for his playing of compositions by Chopin, Rubinstein and MacDowell. November 18 he read a paper before the South Carolina Music Teachers Association on Some Suggestions in Selecting Teaching Material. During December Mr. Spry will appear in the series of Sunday afternoon concerts at Converse College, first in chamber music selections and later taking the piano part in Rossetter G. Cole's King Robert of Sicily. S. C.

### *Lois Bannerman's Engagements*

Lois Bannerman, harpist, will be soloist for the New York Madrigal Society at the Great Northern Hotel, December 1. On December 17 she will give a joint recital with Margaret Meeker, soprano, at the Hotel Barbizon, New York. On November 15 the youthful harpist was a guest artist for the Business and Professional Women's Club of Long Island.

### *WPA Rents Friars Club*

The Federal Music Project (Nikolai Sokoloff, director) sponsored by WPA, has leased for its New York headquarters, the old building of the Friars Club, at 110 West Forty-eighth Street, for a rental of $12,000 per year. The Friars had to give up their home owing to financial troubles, and a bank became its owner. The $12,000 probably covers interest on the defaulted mortgage.

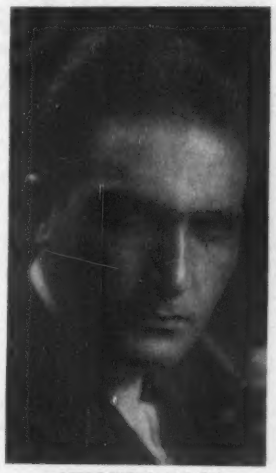
Space in the new headquarters is to be assigned to the administrative staff of the concert and educational units of the music project, while other large rooms will be used as rehearsal and conference quarters.

## I SEE THAT

Winifred Cecil will include two first performances on her program when she appears in recital at Town Hall, New York, on December 14. The songs are To Jane, by Sandor Harmati, and Gladness, by Harriet Ware.

* * *

Pupils of Walter Charmbury gave a recital in Aeolian Hall, New York, on November 22. Those taking part were: Mildred Pearson, Ethel Umbreit, Elizabeth Murphy, Alverdah Hallock, Jacqueline Snell and Vance Campbell. Comments relative to the composers and works presented were made by Mr. Charmbury.



*STEPHEN DEAK*

*conducted the introductory concert of the new Hagerstown (Md.) Symphony Orchestra on November 14. He conducted the York (Pa.) Symphony Orchestra on November 12, in the opening concert of their season.*

* * *

Helen DeW. Jacobs' violin pupils gave a studio recital in Carnegie Hall, New York, November 24.

* * *

Suzanne d'O. Jackowska has composed the words and music of The Christmas Bells, and Camille Lefevere, *carilloneur* at Riverside Church, New York, will broadcast his arrangement of this during the holidays.

* * *

The American Guild of Organists sponsored a joint organ recital in St. Bartholomew's Church, New York, November 25, the participants being Marion Clayton and Harold Friedell.

* * *

Clarence Dickinson, Mus. D. will begin a series of oratorio performances, December 1, at the Brick Presbyterian Church, New York, continuing through December 22. Hora Novissama, Christmas Oratorio, The Messiah and Carols of Many Nations are listed for performance.

* * *

At Verne Westlake's behest, at the Gutierrez Studio, New York, a brief musical program was given on November 15 by Grace Harrington, child pianist; Hortense Yule, contralto and composer, and Leopold Gutierrez, baritone. With Gustave L. Becker as chairman, the company resolved to sponsor the Town Hall, New York recital of Irene Hampton, pianist, in February.

* * *

Charles Naegele, American pianist, recently returned from London, where on the day following his London recital he gave a command performance for the Prince of Wales and his guests at St. James' Palace.

* * *

When Ralph Dobbs tours the South this season, Chattanooga, Tenn., will hear him. The pianist's engagements take him through New England, and out to the Far West in addition to the South. He has already made two appearances in Canada, Toronto and Montreal.

* * *

Ralph Downes gave an organ recital in Princeton University Chapel, Princeton, N. J., on November 20. On December 4 Robert Hufstader will be heard there.

* * *

Erno Valasek, violinist, now giving concerts in Europe, will be soloist in an or-

(*Continued on page 26*)


**Miriam Marmein**
*America's Greatest Mime*
Mgt.: J. Hyde Eaton, 316 W. 75th St., N. Y. C.

WILLIAM **O'TOOLE** CREATIVE PIANO STUDY
*Technic—Interpretation—Composition*
Intensive Teachers Courses in January
160 West 73rd St., New York

AMY **ELLERMAN**
CONTRALTO
260 West 72nd St., New York
Tel. TRafalgar 7-0466

**HARRIET R. BELLMAN**
TEACHER OF PIANO—ACCOMPANIST
Studio: 610 Steinway Hall, N. Y., CO. 5-9505
Residence: Hotel Narragansett, N. Y., BI. 9-9500

**LEON CARSON**
*TENOR—TEACHER OF SINGING*
20 Cottage Place, Nutley, N. J. Tel.: Nutely 2-2490
160 W. 73rd St., N. Y. Tel.: TRaf. 7-6700

**WILLIAM THORNER**
TEACHER OF SINGING
Carnegie Hall, New York Tel. COL. 5-0706

LOUIS **PERSINGER**
JUILLIARD GRADUATE SCHOOL
New York

**RALPH LEOPOLD**
PIANIST Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson
5525 Blackstone Ave., Chicago

**NINO MARCELLI**
CONDUCTOR
SAN DIEGO SYMPHONY ORCHESTRA

JOSEPH **SCHUSTER**
CONCERT CELLIST
Will give lessons during Season 1935-36 in WASHINGTON, D. C.: 1862 Mintwood Place; NEW YORK: NBC Artists Service, Rockefeller Pl.

**ADOLF SCHMID**
CONDUCTOR—ARRANGER
Hotel Park West, 35 West 64th St., New York

ROMANO **ROMANI**
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-6010

**MIRIAM WINSLOW**
AND HER DANCERS
Exclusive Management: WILLMORE & POWERS,
2 West 45th Street, New York

**VIRGINIA PEMBERTON**
SOPRANO
1420 Steinway Hall, New York City

**BEATRICE HARRISON**
CELLIST
Management: NBC Artists Service
30 Rockefeller Plaza New York

**LOTTE LEHMANN**
World Famous Soprano Concert Recitalist
Vienna and Metropolitan Operas
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York City

ARTURO **VITA** voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

LUCREZIA **BORI**
Metropolitan Opera House New York
Baldwin Piano
Victor Records
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broadcasting System

**Buy From Your Local Dealer**

**ROSATI**
GIGLI'S Only Teacher
VOCAL STUDIO
24 W. 59th St., N. Y. C.
Circular Mailed on Request
Phone PLaza 3-2875

**THE STEINWAY BUILDING**
113 West 57th St., New York
Small and Large Professional Studios
OFFICES, Any Size Required, Suitable for Concert Managers, Music Bureaus or Organizations Connected with Music in Any of Its Branches.
Unexcelled Service Daily and Evenings.
Very attractive rentals—Representative on premises or
Douglas L. Elliman & Co., Inc., 15 East 49th St., New York
Telephone PLaza 3-9200

**MYRA HESS** PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

**KIRSTEN FLAGSTAD**
SOPRANO—METROPOLITAN OPERA
Management: NBC Artists Service
30 Rockefeller Plaza New York

EMY-LOU **BIEDENHARN**
CONTRALTO
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

**DUSOLINA GIANNINI**
SOPRANO
Management NBC Artists Service,
30 Rockefeller Plaza, New York

**JOSEF LHEVINNE**
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

**MYRTLE LEONARD**
CONTRALTO—METROPOLITAN OPERA CO.
Concert Management Arthur Judson, Inc.
113 West 57th Street New York

**ERNO VALASEK**
VIOLINIST
Management: Richard Copley
113 West 57th Street, New York

**NOEL EADIE**
Coloratura Soprano
Address 1415 Steinway Hall,
113 West 57th Street New York City

**FOWLER & TAMARA**
DANCE RECITALISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street New York, N. Y.

VIOLA **MITCHELL** VIOLINIST
European Representative: Organisation Artistique Internationale, Paris, France
American Management: NBC Artists Service,
30 Rockefeller Plaza, New York

**ARTHUR FEAR**
Leading Baritone Covent Garden Opera
Management: NBC Artists Service, 30 Rockefeller Plaza, N.Y.

**NINA MORGANA**
SOPRANO METROPOLITAN OPERA ASSOCIATION
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
113 West 57th Street New York City

**OSCAR WAGNER**
Pianist
Assistant Dean of Juilliard School of Music

**DORIS DOE**
*Contralto Metropolitan Opera Company*
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

**PAUL ALTHOUSE**
TENOR—METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th St. New York

**EDITH MASON**
SOPRANO—Chicago Grand Opera Co.
Management: NBC Artists Service
30 Rockefeller Plaza, New York

**BRYNLEY AND NOTLEY**
TENOR-BARITONE DUO
Exclusive Management: Annie Friedberg
250 West 57th Street New York

**RICHARD CROOKS**
TENOR METROPOLITAN OPERA
Management: Haensel & Jones,
113 West 57th Street, New York

**JEAN TENNYSON**
SOPRANO
Address: 1416 Steinway Building,
113 West 57th Street, New York

**QUINTO MAGANINI**
Conductor Maganini Chamber Symphony
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

**FABIEN SEVITZKY**
CONDUCTOR
Concert Management Arthur Judson
113 West 57th Street, New York

**DINO BORGIOLI**
TENOR—METROPOLITAN OPERA CO.
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

**PAUL KERBY**
Conductor, Symphony-Opera
Vienna Symphony Orchestra, 1930-33
NBC Artists Service, 30 Rockefeller Plaza, N. Y.

**DENNIS NOBLE**
BARITONE
Exclusive Management: Annie Friedberg,
250 West 57th Street New York, N. Y.

**GLADYS SWARTHOUT**
MEZZO-SOPRANO of the METROPOLITAN OPERA
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

**NELSON EDDY**
BARITONE
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
113 West 57th Street New York

# Colorado State Teachers Association Revivified in Fourteenth Convention

## Meeting Draws Large Attendance After Period of Relative Inactivity—Forums, Recitals and Business Sessions a Feature—Resident Orchestra Begins Year

DENVER, COL.—After some time of somnolence and comparative inactivity, the Colorado State Music Teachers Association staged a renaissance at its fourteenth annual convention in Denver at the Brown Palace Hotel. This was undoubtedly due to the society's fine set of new officers. Under the enthusiastic leadership of their energetic, president, J. Allen Grubb of Denver, the result of their zeal was an attendance fifty per cent greater than at the preceding convention. Another officer of the association meriting much commendation for his tireless work and devotion to the cause is the association's secretary-treasurer, Arthur L. Knott, also from Denver. But the officers tell us that this was "only the beginning" and that plans for the future call for increased activity all the year round.

### CONSTITUTION AMENDED

The most important accomplishment of the convention was the adoption of a greatly amended constitution and a set of much altered by-laws in keeping with present-day conditions and the advancement made in music teaching. These advancements were tellingly demonstrated by a vocal forum under the leadership of Arch Cannon; a piano forum, presided over by Amy K. Steele of Rocky Ford; an organ forum, presided over by Mrs. Thomas Walker; and a splendid demonstration of what our public schools in Denver are doing under the inspiring leadership of John Kendel, supervisor of music.

One of the highlights of the convention was an address by Duncan McKenzie, educational director of Carl Fischer, Inc., The Present Trend Toward Socializing the Teaching of Music.

But the outstanding event of the convention, an event which had attracted many teachers to the convention, was José Iturbi's piano recital given in connection with the convention and bringing it to a climactic conclusion.

The huge seating capacity of the city auditorium was taxed to the utmost and in addition several hundreds of seats on the stage were required in order to accommodate the throng.

### INAUGURAL OF RESIDENT ORCHESTRA

The first concert of the Denver Civic Symphony Orchestra (Horace E. Tureman, conductor) in its fourteenth season opened auspiciously with Brahms' variations on a theme of Haydn. Charles Sanford Skilton's Suite Primeval on tribal Indian melodies was a greatly enjoyed novelty for most Denverites, while Chabrier's rhapsody España brought the concert to a brilliant close.

Mozart's concerto in A major for piano and orchestra in which the solo part was played most delightfully by Alice Quarles gave pleasing variety to the program which augured well for the balance of the season.

G. S.

## I See That

(*Continued from page 25*)

chestral concert on December 15 at the Augusteum, Rome, conducted by Barnardino Molinari. He returns to this country immediately afterwards and is scheduled for his third New York recital in Town Hall on January 24.

* * *

Edwin and Jewel Bethany Hughes have been engaged to give a two-piano recital on February 7 at Stetson University, Deland, Fla., during the annual convention of the Florida State Music Teachers Association.

* * *

Helen DeWitt Jacobs' violin pupils united in a recital in a Carnegie Hall (New York) studio on November 24.

* * *

Grace Bush, musical lecturer, appeared befor the Congress of States Societies (Mrs. Tos. J. Vivian, president) at Hotel Pennsylvania, New York, November 21. She gave illustrations of her subject, Humor and Philosophy in Music.

* * *

Lucienne Delforge, pianist, has returned to Paris from her debut in London, and played on November 20, at Paris, in a concert of French music organized by the International Society of Friends of French Music, given in connection with the Exposition of the League of French Decorative Art, in the Royal Monceau Hotel. Shortly after this appearance, Mlle. Delforge left for Oslo to give the first of a series of recitals in the Scandinavian countries.

## CONSERVATORIES and SCHOOLS

### *Eastman School of Music*

ROCHESTER, N. Y.—The Eastman School Symphony Orchestra (Dr. Howard Hanson, conductor) will honor Jan Sibelius on December 6 by playing a program of the Finnish composer's music on that date. The orchestra is to broadcast from WHAM in Rochester, and the NBC network will send the program to New York and across the sea to Finland. Sibelius was once engaged as head of the composition department at the Eastman School, but asked to be released from his contract, declaring that he could not bear the thought of leaving home.

The Eastman School of Music and Rochester Civic Music Association's broadcasts (an NBC feature) presented the Rochester Philharmonic Orchestra (Guy Fraser Harrison, conducting), November 29; December 5 brings the Rochester Philharmonic (Vladimir Golschmann, conducting); 6, the Sibelius program; 12, Eastman School Symphony Orchestra (Paul White, conducting); 19, students from the string and woodwind ensemble classes of Arkadia Yogudkin; January 9, students from the string quartet classes of Paul Kofer; 16, Eastman School Symphony Orchestra (Paul White, conducting); 23, Rochester Philharmonic Orchestra (Fritz Reiner, conducting); 30, Rochester Philharmonic Orchestra (Sir Hamilton Harty, conducting); February 6, Eastman School Symphony Orchestra (Paul White, conducting); 13, students from the flute ensemble classes of Joseph Mariano; 20, Rochester Philharmonic Orchestra (Sir Hamilton Harty, conducting); 27, Eastman School Chorus with orchestra (Herman Genhart, conducting); March 5, Phi Mu Alpha Little Symphony Orchestra (Karl Van Hoesen, conducting); 12, students from chamber music classes (piano and strings) of Sandor Vas; 19, Eastman School Symphony Orchestra (Howard Hanson, conducting); 26, students from the brass and woodwind ensemble classes of Arkadia Yogudkin; April 2, University of Rochester Band (Fred Fennell, conducting).

In addition to these programs, the Rochester Civic Orchestra (Guy Fraser Harrison, conductor) broadcasts every Wednesday afternoon through the NBC network.

### *Cleveland Institute*

CLEVELAND.—Four artist students at the Cleveland Institute of Music, who are candidates for the artist diploma and Master of Music degree, are scheduled for a series of ten recitals this season at the Institute Samuel Mather House. The first was presented on November 20 by Ernest Kardos, nineteen-year-old violinist, said to be the youngest member of the Cleveland Orchestra. Young Kardos, son of a Hungarian mechanic, started study at the institute under Louis Persinger in 1929, and since then with Josef Fuchs, present head of the institute's violin department and concertmaster of the Cleveland Orchestra The youth's progress resulted in his appointment at the age of seventeen to the second violin section of the Cleveland symphony .

Also seeking an artist diploma is Betty Williams, daughter of a violinist, Charlotte deMuth Williams. Betty is following her mother's career, and for the past two years has acted as concertmaster of the institute's symphony orchestra. Miss Williams, with her mother accompanying, inaugurated the Cleveland Fortnightly Club's 1935-36 recital season. Her artist diploma recitals open December 4.

*BETTY WILLIAMS,*
*one of the candidates for the artist diploma at the Cleveland Institute of Music, Cleveland. (Hewett photo.)*

Master of Music degree candidates who are to give two recitals each include Jeanne Meagher, B.M. 1933, and Alice Spielman, B.M. 1934, both pianists studying with Arthur Loesser. Miss Meagher was appointed to the institute's piano faculty last month as a teacher for beginning students when late registrations completely filled schedules of regular faculty members. Her first Master's degree recital will be December 11; Miss Spielman's first program, December 18.

Among other institute students who are distinguishing themselves are three singers selected to have solo parts in the Cleveland Orchestra season of operas. They include Elizabeth Stoeckler and Marcia Kenyon Bissell, sopranos, and Joseph Marsilia, tenor. All have had parts in operas at the institute.

### *New York School of Music and Arts*

Debut appearances at a fortnightly concert of the New York School of Music and Arts on November 21 included the introduction of Elva Fenner, soprano, who sang At Parting (Rogers) with pleasing tones and good enunciation. Mario Casa-Masso, tenor, has a voice of volume and expressive quality, which was displayed in Italian airs and a song. Samuel Shanok, baritone, sang The Evening Star (Wagner) and Mandalay (Speaks) with powerful rich tones. Gilbert Uloff, baritone, excelled in his singing of Hills of Home, in which warm emotion and a musical nature was evident. Ethel M. Gundersen's performance of Kamenoi Ostrow (Rubinstein) revealed a pianistic talent, carefully cultivated, and musical spirit and intelligence. Marguerite Sterner played sympathetic accompaniments. Applause rewarded all the participants. F. W. R.

**MARIA SILVEIRA**
LYRIC COLORATURA
Philip R. Thomas—Personal Representative,
1414 Steinway Hall, New York City

**PAUL WITTGENSTEIN**
ONE-ARMED PIANIST
Management: Bernard R. Laberge, Inc.
2 West 46th Street New York

**LEA LUBOSHUTZ**
VIOLINIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

**EUNICE NORTON**
PIANIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th St., New York

**LOUDON GREENLEES**
SCOTTISH BARITONE
Management: Annie Friedberg,
250 West 57th Street New York

**FRANK SHERIDAN**
PIANIST
Management: RICHARD COPLEY
113 West 57th Street, New York

**FLORENCE EASTON**
SOPRANO
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

**JAN SMETERLIN**
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

**BARRERE - SALZEDO - BRITT**
Management: Haensel and Jones,
113 West 57th Street, New York

# Prague Opera and Concerts Present Novelties of Interest

(*Continued from page 5*)

In Aïda, Kerstin Thorborg had a distinguished success as Amneris, not only on account of her sumptuous organ, but also for her imposing appearance and expressive acting.

Conductor Max Rudolf said farewell to the Prague opera-goers with a strangely wilful delivery of Othello, sung not too well.

An event of high order was the appearance of Pinza, in the name part of Mozart's Don Giovanni. Rose Pauly (Anna), Hilde Konetzni (Elvira), and Ludek Mandaus (Leporello) shared in the ovations.

### Operetta Additions

The operetta repertoire of the German Theatre was enlarged by Lehar's Land des Lächelns, Nedbal's Polenblut, Kalman's Gräfin Maritza, and Strauss' Fledermaus, the latter in the Reinhardt-Korngold arrangement. A novelty by Robert Stolz, entitled Servus! Servus! proved to be unsatisfactory. The performances were led by Fritz Rieger.

### New Ballets

Three ballets were brought out by the Czech National Theatre. Szymanowski's dancing-suite, The Robbers, was marked by astonishing variety of tunes and apt vocal insertions. A similar combination of dancing, singing, and reciting was discovered in The Fates, by Miroslav Ponc, talented Czech composer of modern thought. The third work was Frescoes of Ajanta, by Tcherepnin, followed by Delibes Coppelia, all disclosing the good qualities of the troupe, trained by Jelizaverta Nikolska.

The National Theatre also restored Manon Lescaut, by Puccini, directed by Milan Zuna, stage-managed by Munclingr (Mila Kocova in the title role), and Richard Kubla, as de Grieux, winning ovations. Under Charvat, Czar Saltan, by Rimsky-Korsakoff, scored a fresh success in Nikolaj Jevrejnov's restaging. Among the singers, Ada Nordenova, Jan Berlik, and Vilem Zitek made the most of their parts.

### Czech Philharmonic Guests

The subscription concerts of the Czech Philharmonic Orchestra have suffered the absence of the orchestra's chief, Vaclav Talich, who on account of illness was away for months. Nikolai Malko was admired for his delivery of Sinfonietta for Strings (Larsson) and symphony in F minor (Shostakovitch). Zemlinsky gave Wolfgang Gräser's orchestral arrangement of Bach's Art of the Fugue, for the first time in Prague. Molinari conducted with verve a miscellaneous program of Dvorak, Respighi, Haydn, and Verdi. At his second concert, also of popular color, we heard Vasa Prihoda in the Dvorak violin concerto, which he played with his wonted technical skill.

### Lulu Welcomed

Under Talich, the orchestra presented, among other things, the Lulu suite by Alban Berg. This precious work, the vocal part of which was sung by Julia Nessy, made a deep impression and had an emphatic success.

Karel Jirak introduced three Czech novelties: Symphonic Allegro (Frantisek Picha), second symphony (Erwin Schulhoff), and Song in Praise of Woman (Jaroslav Kricka), tenor Josef Riawez being soloist in the last. All were warmly applauded.

Karel Ancerl proved to be a promising conductor in a concert of Alois Haba and Prokofieff; while Karel Jirak won resounding acclaim with Mahler's Song of the Earth (the soloists being Marta Krasova and Richard Kubla). Milan Sachs gave an expert reading of Smetana's cycle, My Country. Otakar Jeremias' program included Ostrcil's Summer, Novak's tone-poem, Pan, and Moussorgsky's Songs of Death, wonderfully sung by Zdenek Otava of the National Theatre.

### Choral Novelties

Under Jaromir Herle, the Hlahol Chorus gave two novelties—Te Deum, by Foerster, and Cemetery of Sobotka, by Emil Axman. Both works, full of many ideas and beauty, found many admirers. The solo parts of the latter were done by Otava and Spacekova. Another concert by the Hlahol Chorus consisted of Missa Solemnis (Beethoven) led by Herle, with Julia Nessy, Marta Krasova, Josef Riawez and Rudolf Watzke, soloists. Some days later the work was repeated with the same cast under Malko who achieved a better delivery than the former.

The Jewish Choral Society offered a program well selected and of great interest. Erich Wachtel earned praise for the first local performance of Cantate pour louer le Seigneur (Milhaud), Sacred Service (Ernest Bloch), and Madrigal (Rossi).

### German Concerts

The Prague Holiday Camps Association engaged for a charity concert the orchestra of the German Theatre, under Heinrich Jalowetz (Vienna). Outstanding was the first hearing of a Sinfonietta by Alexander Zemlinsky. Rose Book sang Mozart and Strauss works; Eduard Steuermann, in a Mozart concerto for piano and some Debussy, was not in his best form.

Josef Goldstein, from the Warsaw Opera, at a concert arranged by the Society of the Lovers of Animals, was applauded for his well-balanced conducting of Beethoven's Eroica. Alice Herz-Sommer interpreted the Chopin E minor piano concerto with musical feeling, warmth of tone, and variety in nuancing.

The novelty of the German Men's Choral Society was Schubert's symphony in E major, exhumed and arranged by Weingartner, conducted by Swoboda. The great surprise in the Verdi Requiem which followed was Kurt Baum, a young tenor of splendid high register.

Apropos of a Catholic Festival, Kleiber produced the cathedral scene from Die Jakobsfahrt, a new opera by Finke. Vera Mansinger, Elisabeth Hafenbrudl, and Josef Schwarz assisted. Te Deum, by Bruckner, read by Herbert Hiebsch and sung by Hilde Konetzni, Gertrude Pitzinger, Fritz Gollnitz, Magnus Andersen, and choruses, was also on the program.

The German Popular Choral Association held the attention of its listeners in an impressive performance of the Brahms Requiem, under Karel Nowak. Assisting artists were Rosa Wilimek and Hermann Ehm, not to overlook the orchestra of the German Musical Academy.

### Recitalists

Nikolai Orloff exploited his digital abilities to good effect in two piano recitals; Eleanor Spencer was at her best in four pieces by Debussy; Eva Wachter, a Viennese girl of eleven, excelled in Schumann's concerto for piano, accompanied by the Czech Philharmonic Orchestra under Frantisek Stupka; while Adrian Aeschbacher, a newcomer from Switzerland, won spontaneous appreciation with romantic works for piano. Violinist Zoubek devoted his art to a tasteless program, and Eugenia Fichten gave an unhackneyed list of classical and modern pieces which won her much admiration.

An applausive public listened to Joseph Schmidt; Marguerite Rosset, Swiss songstress, made a successful debut on the Prague concert stage; Rose Walter, German oratorio soprano, living in London, was not in good form and sang her Lieder program with a painful break between registers.

### Modern Chamber Music

The Menorah-Brith Hanor Society arranged an interesting concert devoted to works of young Jewish composers living in Prague. Erna Fischer-Vogel (singer), Eugenia Fichten (violin), and the composers, interpreted vocal and instrumental numbers by Pollak, Süsskind, Kobias, Weiss, and Kolinski, the latter's Litte Suite for Violin and Piano being the best opus of the evening.

A concert by the Society for Literature and Art presented the Prague Wind Instrument Quintet in an excellent reading of the Schönberg and the Borkovec quintets. The same ensemble was also engaged for Janacek's suite, Youth, Roussel's Divertissement, and Beethoven's quintet, op. 16, under the auspices of the German Chamber Music Association. The Prague String Quartet surpassed itself in a modern recital (Moeschinger, Borkovec, Janacek) assisted by Karl Kalliwoda (viola) and Richard Turba (saxophone). Paul Aron made a successful concert debut in a contemporary program in which was heard chamber music by Hindemith, Reutter, and Bartok.

*EDWARD RECHLIN,*

*American organist, has been appearing in Europe. He concluded his engagements there with two recitals in Holland—Groote Kerk, The Hague, and Concertgebouw, Amsterdam. He also played at the historic St. Georgeskirche, Eisenach, where Luther sang as a choir boy, where Johann Sebastian Bach was baptized and several generations of Bachs served as organists. He ended his series with a broadcast from Munich which was heard all over Europe.*

### *National Opera Club Offers Singers and Dancers*

Baroness vonKlenner, president of the National Opera Club, presented The Gaelic Singers, twenty men; Virginia Baum, soprano, and Bhupesh Guha and his Dancers, before presidents of clubs and a large audience, at the Waldorf-Astoria Hotel, New York, on November 21. The Welshmen sang with fervor and spirit, attaining rousing climax under their conductor, Rhys Morgan. Miss Baum proved an interesting singer, graceful and charming in the scene and gavotte from Manon. The Hindu Dancers, four young women in native costumes, were effective in a Street Dance, Market Dance (Mrs. Chase playing the piano) and Temple Dance, to some of which Mr. Guha furnished the Hindu music on the piano. Their ensemble was excellent, emphasized by jingles of bracelets and rings. There was evident sincerity in all they danced. Participating in the program, with remarks on music and related subjects, were the following club presidents: Mmes. Jenkins, Stillman-Kelley, Hill, Morris, Totten, Orr, Mellish and Austin. Mme. vonKlenner announced an all-Liszt program for December 12.

F. W. R.


HELEN OELHEIM
MEZZO SOPRANO—Metropolitan Opera Co.
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

GUIOMAR NOVAES
PIANIST
Management: HAENSEL & JONES
113 West 57th Street New York

ERNEST HUTCHESON
PIANIST
DEAN OF JUILLIARD SCHOOL OF MUSIC

FRANK CHAPMAN
BARITONE
Management: NBC Artists Service
30 Rockefeller Plaza New York

MARY MOORE
COLORATURA SOPRANO
Management: BRUNO ZIRATO
Steinway Hall, 113 West 57th St., New York, N. Y.

ANNY KONETZNI DRAMATIC SOPRANO
Management: Annie Friedberg, 250 W. 57th St., N. Y.

HOPE HAMPTON
SOPRANO
Personal Representative: Bruno Zirato, Steinway Bldg., N. Y.

HANS CLEMENS
METROPOLITAN OPERA TENOR
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York, N. Y.

LAURITZ MELCHIOR
TENOR
Metropolitan Opera, New York; Covent Garden, London; Grand Opera, Paris
Mgt: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

IGOR GORIN
BARITONE
Management: Haensel & Jones
113 West 57th Street New York, N. Y.

JOHN McCORMACK
Personal Representative
JAMES McCORMACK, 41 East 42nd St., New York

ALBERT SPALDING
VIOLINIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street New York

LILY PONS
Coloratura of the Metropolitan Opera
Management: Metropolitan Musical Bureau,
113 West 57th Street, New York

DR. A. MADELEY RICHARDSON
Courses in Extempore Playing, Song Writing, Modal Music, Counterpoint, Fugue Writing, and Composition.
440 RIVERSIDE DRIVE NEW YORK, N. Y.

ERNEST SCHELLING
PIANIST and CONDUCTOR
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE,
30 Rockefeller Plaza, New York

ELISABETH SCHUMANN
SOPRANO
Exclusive Management: Annie Friedberg, Fisk Bldg., N. Y.

CHARLOTTE BOERNER
LYRIC SOPRANO
1412 Steinway Hall, New York City

MILSTEIN
VIOLINIST
Concert Management Arthur Judson, Inc.
113 West 57th Street New York, N. Y.

JOHN HERRICK
BARITONE
Write Secretary, 1417 Steinway Hall, N. Y. C.

PERCY GRAINGER
PIANIST
9 Cromwell Place
Manager: Antonia Morse
White Plains, N. Y.

HART HOUSE STRING QUARTET
Haensel & Jones,
New York

BARTLETT & ROBERTSON
DUO-PIANISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

HENRY HADLEY
COMPOSER-CONDUCTOR
Representative: Clark H. Getts,
Hotel Waldorf-Astoria, New York

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studio: 145 West 55th St., New York
Telephone Circle 7-1787

LA FORGE-BERÚMEN STUDIOS
14 West 68th St., New York

CHICAGO CONSERVATORY
Address LORO GOOCH, Manager
Kimball Hall (11th floor) Chicago, Ill.

AMERICAN CONSERVATORY OF MUSIC
503 Kimball Hall Building, Chicago, Ill.

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
Rochester, N. Y.

THE JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue New York City

CURTIS INSTITUTE OF MUSIC
DR. JOSEF HOFMANN, Director
Rittenhouse Square, Philadelphia, Pa.

WINIFRED CHRISTIE
*Pianist*
Exclusive Direction: Dorothy Pillsbury Stetson
30 Rockefeller Plaza, New York

EUROPEAN

**LOUIS BACHNER**
VOICE—Teacher of
Sigrid Onegin, Heinrich Schlusnus, Ria Ginster
Pariserstr. 39 Berlin, Germany

**MME. N. de CHESSIN**
COMPLETE VOCAL TRAINING
Voices Restored—All Vocal Faults Corrected
Special Finishing Courses for Artists
4 rue Brochant, Paris, France

**EUGENE TAIZLINE**
PIANIST
Mgt. O. T. E., 16 rue de Gramont, Paris

**CARMEN STUDER**
(Mrs. Felix Weingartner)
CONDUCTOR — In Europe 1935-1936
Address: Kantgasse 3, Vienna, Austria

**JOSE FIGUEROA**
CONCERT VIOLINIST
Member of Faculty Ecole Normale
114 Bis Boulevard Malesherbes, Paris 17e, France

MARCEL **GRANDJANY**
*HARPIST*
37, Ave. de Chatillon, Paris, France

**GEORGE KAZAMEK**
AMERICAN VIOLINIST
*Now in Europe* *Concerts—Recitals—Radio*
"Beautiful tone, superior technic, and soulful interpretation."—*Sevcik.*

**JAN HAMBOURG**
VIOLINIST—MASTER CLASSES
Editor of Bach Sonatas and Partitas (Oxford University Press)
24, rue de Vernuil, Paris, France Phone: Littre 84.82

**PASQUIER STRING TRIO**
(Jean-Etienne-Pierre)
*Classical—Romantic—Modern Repertory*
Mgt.: Dandelot, 83, rue d'Amsterdam, Paris

**EISENBERG**
VIOLONCELLIST
Europe 1934-1935
Management: Kiesgen, 252 Fbg. St. Honore, Paris, France

**AUBREY PANKEY**
NEGRO BARITONE
Mgt.: Organisation Artistique Internationale,
45, rue La Boetie, Paris, France

**ALFRED LYON**
International Concert Impresario and Manager
40, rue du Colisee, Paris, France
Phone: Balzac 46.03

**LEON GOOSSENS**
SOLO OBOIST
World's End Studio, Davis Place, London S.W. 10, England

**IVOR NEWTON**
Accompanist and Coach—Associated as Accompanist with Gerhardt, Elisabeth Schumann, Olszewska, Supervia, D'Alvarez, Ninon Vallin, Chaliapin, Richard Crooks, John Charles Thomas, Melchior, Schorr, Casals, Piatigorsky, Morini, Garbousova.
Studio:93 Cornwall Gardens, London, S. W. 7, Eng.

**PAUL A. PISK,** Ph.D. Mus.D.
Composer, Teacher of Composition, Musical Theory and Analysis
Coach-Accompanist for Singers and Instrumentalists
Schleifmuehlgasse 19, Vienna IV

ORLANDO **BARERA**
Italian Violinist
In Europe 1934-35
Address all communications to
Alfred Lyon, 40 rue du Colisée, Paris

MARIO **FACCHINETTI**
COMPOSER—CONDUCTOR
in U.S.S.R. 1934-1935
Permanent address: c/o Bernard,
14, rue La Grange Bateliere, Paris, France

MARGUERITE **ROESGEN-CHAMPION**
*Harpsichordist and Composer*
Has composed **PASTORALE**, trio for oboe, piano and violoncello, published by Edition Senart, 20, rue du Dragon, Paris.
Postpaid: Francs 17.50
Personal address
170 Bd. Haussmann, Paris

# London Has Deluge of Premieres

(*Continued from page* 5)

of Stravinsky and Casella. But these arts of dissimulation he practises with less grace and so little consideration for the solo instrument that even Emanuel Feuermann's luscious cello sounded ineffective, or not at all, in the welter of orchestral "effects."

Sir Thomas Beecham who made the best he could of this novelty, also gave a fine reading to Sibelius' sixth symphony at this concert and this was made the occasion for presenting the Finnish composer with the Royal Philharmonic Society's gold medal, accepted on behalf of the famous septuagenarian by the Finnish Minister in London.

### Unflinching Logic

Sir Donald Tovey, white-haired scholar, conductor and composer, came down from Scotland to conduct his own cello concerto in a Courtauld-Sargent concert, the soloist being Pablo Casals. Sir Donald is an elderly double-distilled highbrow of the most formidably British kind; his classic culture and staid conservatism are tempered by touches of humor that remind one of a skittish elephant. His concerto is in four movements, of which the first lasts forty-eight minutes, the whole work being over an hour in length. There is not a wrong note anywhere. Everything is in its place and the unflinching logic of this dissertation is in the best tradition of the late Dr. Ebenezer Prout. There is plenty for the cellist to do, alone and with orchestra, and he did it in masterly style, down to the final repeated notes which are sustained beyond the orchestral chords. A perfect touch is provided by the composer's program notes in which he warns the audience not to mistake the peculiarity of these chords for the result of insufficient rehearsal.

The Walton symphony, by the way, was conducted *con amore* by Sir Hamilton Harty at the head of the B.B.C. Symphony Orchestra and the Shostakovitch opus was brilliantly presented by his compatriot, Nicolai Malko, as guest conductor of the London Symphony Orchestra, who also honored Sibelius by including his second symphony in the program. Krenek's Concerto Grosso played at a B.B.C. Sunday evening concert was ably conducted by Sir Henry Wood.

At a previous Royal Philharmonic concert Beecham conducted Dukas' La Péri and Berlioz' Fantastique. Both he and Malko, on successive days plumped for Tschaikowsky's Romeo and Juliet Overture, which is by way of being a resurrected favorite.

### Josef Hofmann Fills the Hall

If these concerts have been well patronized it is, of course, not because of the modern symphonies, so generously dispensed, but in spite of them. The real attractions were the soloists. Besides Feuerman we had Josef Hofmann, playing Chopin's E minor concerto (under Harty) to a full and representative house; Adolf Busch playing the Mendelssohn violin concerto under Beecham; and Huberman the Brahms concerto under the same. Hofmann who until a year ago was (owing to long absence) all but unknown to the present generation of Londoners, is now celebrating a recaptured popularity. His performance of the concerto, displaying all the old delicacy, brilliance and poetry, was preceded the night before by a recital which drew hundreds of students to the Queens Hall, to hear him play Beethoven (opus 110 *et al*) and the twenty-four preludes of Chopin which sent the fans into ecstasies.

### Edward Kilenyi's Debut

This is the place to mention the first appearance here of Edward Kilenyi, youthful Hungarian-American pianist, as soloist at a Beecham Sunday concert. Kilenyi gave a remarkable performance of the Liszt E flat concerto, displaying a powerful tone, yet like an artist subordinating what he has to say to the symphonic structure and meaning of the whole. To say that his technic is adequate is to state what nowadays is a matter of course, but if young Kilenyi applies what is obviously a great musical talent to the highest tasks he ought to go far.

Both Moriz Rosenthal and Arthur Rubinstein have again drawn large numbers of the faithful to their recitals, and Egon Petri pleaded eloquently for his demi-god, Liszt. Other pianists of the last few days included Frank Mannheimer, American; Lucienne Delforge, French; Louis Kentner, Hungarian; and Ania Dorfmann, Russian. Mannheimer and Kentner played Beethoven, opus 110 and 111 respectively and both gave an excellent account of these profound works. Mannheimer excels especially in the delicate, poetic moods (witness his playing of Schumann's Kreisleriana), Kentner in the impetuous, dramatic passages. Miss Delforge giving her first London recital had the temerity to play a rarity, d'Indy's Poème des Montagnes. She displayed nimble fingers and good taste in Ravel's Tombeau de Couperin and pieces by Chopin, Debussy and Liszt. Ania Dorfmann, a fluent, polished player, revived a Galuppi sonata, besides playing Schumann and Chopin.

### Katherine Goodson in Chamber Music

Katherine Goodson, accomplished pianist and sterling musician, took a night off from solo playing to join the Brosa Quartet in a particularly enjoyable evening of chamber music. The Brahms quintets received a well-balanced and virile performance, and Beethoven's F major piano and violin sonata played by Miss Goodson and Antonio Brosa was a delight.

Chamber music fared well too when Albert Sammons, Lionel Tertis and Lauri Kennedy (England's No. 1 violin, viola and cello), joined by William Murdoch, the Australian pianist, to make the "Chamber Music Players," gave Brahms' G minor piano quartet and Bridge's Fantasy Quartet (not to mention Fauré), in readings of rare perfection.

### More Krenek

Chamber music of another kind—for voices, solo and ensemble—was the content of the B.B.C.'s first concert of contemporary music in the tenth season of this praiseworthy enterprise. The program consisted of works of Ernst Krenek, composer of the above-mentioned Concerto Grosso, who made his first London appearance on this occasion. Accompanied by the composer an engaging Viennese singer, Hertha Glatz, interpreted two groups of songs, including a selection of the beautiful cycle, Gesänge des späten Jahres, among the loveliest things of their kind in modern song literature. A cycle of *a capella* choruses, The Seasons, op. 35, semi-atonal polyphonic settings of extraordinary difficulty, were mastered with apparent ease by the B.B.C. Singers (under Leslie Woodgate), accustomed to reading seventeenth century madrigalists at sight.

### Frieda Hempel Comes Back

Frieda Hempel staged a come-back as a recitalist in the Queen's Hall, and drew a fair gathering of admirers, who were both charmed at her superior style of singing and surprised at the remarkable preservation of her voice. She was at her best in the lighter, lilting Schubert songs, but never less than good. An American baritone, Harry Blank, accompanied by Coenraad V. Bos, made a favorable first impression in songs by Schubert, Brahms and Wolf; and Irra Petina, Russian-American soprano, in a variegated program, exhibited a beautiful voice and artistic finesse.

Among the violinists we heard Bronislaw Hubermann and Francis Macmillen. Hubermann played Franck and Beethoven sonatas with Jakob Gimpel in his usual masterful style; Macmillen, who was joined excellently by Ivor Newton in Brahms' D minor sonata, was at his familiar best in Lalo's Symphonie Espagnole.

## *José Echaniz' Engagements*

Since giving his New York recital on November 4, José Echaniz, the Cuban pianist, has been fulfilling concert and recital engagements. He appeared as soloist with the Sioux City (Ia.) Symphony Orchestra on November 21, and the following day gave a piano recital there. On November 25 he was heard in recital in Rapid City, S. D. December 1, he broadcasts from New York over WEAF network. December 5 he will appear in the Artistic Mornings series at the Plaza Hotel, New York, and on December 10 he is scheduled for a piano recital in Oak Park, Ill.

## *Russel Wragg Active As Composer, Pianist and Teacher*

Russel Wragg, American composer-pianist, is fulfilling an active teaching schedule at the Burnham-Wragg Piano School in Steinway Hall, New York, as well as concert engagements, and in addition finds time for creative work. Since January of the present year his published compositions have numbered fifteen songs and piano solos, with a new song to be issued in November and two others to be released by the same publishing house at a later date. A new song by Mr. Wragg is to be published in the near future in Cincinnati and the same firm has commissioned him to write an additional song and piano number.

*RUSSEL WRAGG*

Mr. Wragg's songs are featured in concert and on the NBC chains by Rose Bampton, Helen Jepson, Helen Oelheim, Frederick Jagel, Richard Bonelli and others. Florence Easton plans to use one of his new songs in her concerts this season.

One of Mr. Wragg's piano numbers is to be performed by three two-piano teams this winter, including Gould and Shefter of radio prominence who plan to feature this number on one of their forthcoming NBC broadcasts. Two of Mr. Wragg's songs will be performed by the Norsemen, one of NBC's leading male quartets, in their nationwide hook-ups. All of Mr. Wragg's songs, piano solos and study materials are being used throughout the country by artists, music schools and private teachers. Mr. Wragg carries on a weekly broadcast of his own compositions, with assisting artists, from White Plains, N. Y., where he teaches one day of each week.


Alban Perring, Grand Prize (A.A.P.V.C.)
Ginette Neveu, Grand Prize, Warsaw, 1935
Janine Andrade, Denise Soriano, and Lola Bobesco
*Are Master Pupils of the*
JULES **BOUCHERIT** MARCEL **CHAILLEY**
VIOLIN SCHOOL
8, rue des Marronniers, Paris — Phone: Auteuil 48.80
18, rue Guersant, Paris — Phone: Etoile 15.69

**KILENYI**
PIANIST
15, Boul. Jourdan, Paris, France

**LUCIENNE DELFORGE**
FRENCH PIANIST
Now Touring Europe
Management: Kiesgen, 252 Fbg. St., Honoré, Paris

The Hon.
**WILLIAM BROWNLOW**
*IRISH BARITONE*
c/o Musical Courier, 25 Haymarket, London S.W.1

**SYLENKA**
Spanish Dances
Europe 1934-1935
PUPILS ACCEPTED
35 rue de Dantzig, Paris XV, France

**LOUTA NOUNEBERG**
PIANO SCHOOL
Teaching verified by the analysis of films reproducing the playing of great virtuosos, enregistered exclusively for Madame Nouneberg.
Classes and Private Lessons for Beginners, Teachers, and Artists
*Maximum of Progress in Minimum of Time*
Address inquiries to: 6, Square Perronet, Paris-Neuilly-sur-Seine (France) Phone: Maillot 52.38

**IRVING SCHWERKE**
Teaches Music and Gives Advice to Students and Professionals
at
6, Square Leon Guillet (rue de Dantzig)
Paris XV. Phone: Vaugirard 48-24

# Publications

*Reviewed by F. W. Riesberg*
*For Organ Solo*

**Symphonic Pieces for Organ,** Selected and edited by Albert E. Wier.

This is a truly tremendous collection of famous orchestra works in organ adaptations. Here are 450 pages of organ music, printed in large type on big sheet-music pages, size 10½ x 13 inches. One of the Master Music Series, the book contains works ranging from Albeniz to Bach, Prokofieff and Richard Strauss. Little known works by Dittersdorf, Sammartini (the San Martini of Milan), and even Richard Wagner's symphony for orchestra, composed when he was nineteen years' old, all appear in perfectly practicable arrangement for the organ.

These transcriptions are not for "one-legged organists"; nay, brethren, one needs two feet, and three would be handy at times. Throughout the monumental volume is scattered informative comment, in which Mr. Wier tells much of vast interest regarding the origin and musical meaning of the works.

The Two Bachs, Johann Sebastian and Carl Philipp Emanuel (the latter known as The Hamburg Bach), each have one work, including a *largo* from the concerto for two violins, and a slow movement and finale from a symphony.

Mozart's minuet from the Jupiter Symphony, the cheerful dance of similar nature from the London Symphony, are followed by the *andante* from Beethoven's fifth symphony. One reads that Spohr, violinist and conductor (there is a monument to him before the City Opera House of Cassel, Germany, where Napoleon lived) said it "was wanting in dignity," whereas Jean Lesueur, the Frenchman, said, "It is so exciting that it never should have been written." Finally, members of the London Symphony Orchestra thought the work was intended as a humorous gesture.

Weber's overture to his opera Oberon, one of the most brilliant of all works for organ, is full of elves and sprites, which later appear in numbers in Mendelssohn's music; it is eminently effective in the Wier transcription. Schubert's "Symphony of the heavenly length" (*vide* Schumann—it takes an hour for performance) is represented by the beautiful *andante con moto*. Berlioz' Fantastic Symphony quotes the March to the Scaffold, with its weird absinthe-dream of the mad artist who takes opium, and the disordered dream which follows, representing his own imaginary execution.

Thumbing over this, one notes the many details of instrumentation, copied from the original orchestral work, instead of customary organ registration indications; this gives definite idea of what is wanted, and will be backed by every organist, who has his clarinet, flute, oboe, trumpet, French horn and strings right at hand.

The *scherzo* (minuet?) from Mendelssohn's Italian Symphony, and the similar movement from Schumann's Spring Symphony, bring the two Leipsic composers and rivals of the 1840's into juxtaposition. There follows one who cordially hated Mendelssohn and all his works, Franz Liszt; his symphonic poem, Les Preludes, takes twenty pages in the Wier transcription. The manifold twirls and twists of the Lisztian principal theme are here clearly exemplified; now martial, then pastoral, with dawn, strife, love and conquest clearly pictured, small wonder it is the favorite of all the Liszt orchestral works. Richard Wagner, Liszt's son-in-law, is represented by a movement from his one and only symphony, completed at the age of nineteen (they show you the room on the Grimmasche Strasse in Leipsic where he wrote it.) It is relatively inocuous music, giving little hint of the master-musician of mature years.

Volckmann's serenade in B flat, from his opus 63 is followed by the march by Joachim Raff, favorite pupil of Liszt in 1849, known as Parting. This is the march quoted in that once-loved musical novel, Jessie Fothergill's The First Violin, and is frequently used by present-day organists. Outside his Cachucha Caprice for piano and his Cavatina for violin, one hears little of Raff nowadays. The *adagio* from Bruckner's symphony, that in C sharp minor, the seventh, precedes Brahms' *allegretto grazioso*, from the latter composer's first symphony; its cheerful, happy mood is in direct contrast to much of Brahms' later music, with its muddiness. His *scherzo*, from the serenade, opus 11, written at an early age, is piquant, compelling, brief and effective; the ostinato pedal obbligato, mostly A's and D's, lies well under the feet.

Borodin, Glazounoff, Ippolitoff-Ivanoff, Moussorgsky, Stravinsky, Tschaikowsky and Rachmaninoff represent the modern Russians; every one of these men has something definite and original to say, and says it in no uncertain way. Imagine the fancy and inventiveness lying behind such titles as Pictures from an Exhibition; Promenade, The Old Castle, Children Quarreling, a Polish Ox-cart, Catacombs and (note well!) Ballet of Unhatched Chickens. The Caucasian Sketches (Ivanoff); *finale* from the fourth symphony (Tschaikowsky); not omitting the Rachmaninoff *finale* from his second piano concerto, all give expression to the Russians; you know 'tis said "Scratch a Russian and you'll find a Tartar."

Nor are the Scandinavians left out; Grieg's symphonic dance, and Sibelius' Finlandia, in which the latter pictures the solemnity and trials of his mother-country, are vividly transcribed. Delibes' suite contains the well-known Passepied, favored by many organists as a lively dance in the minor key, and Bizet's minuet from L'Arlesienne is included Antonin Dvorak, who came here as director of the then newly-established National Conservatory of Music on East Seventeenth Street, New York (1892), is represented by his Carnival overture. Grieg's Symphonic Dance is worth noting, as well as the lovely Dream-Pantomime music from Humperdinck's Hänsel and Gretel.

Coming to present-day music, Debussy's Afternoon of a Faun, Strauss' symphonic poem, The Merry Pranks of Till Eulenspiegel, Pierné's March of the Lead Soldiers, and the *rondo* and *finale* from Stravinsky's The Fire-Bird, all are encompassed in this vast collection.

You may believe the present writer, who played the big organ for some years at Calvary Baptist Church, New York, with its five keyboards and 100 stops, and gave organ recitals at the Pan-American, St. Louis and Philadelphia Expositions, when he says that this is the most stupendous collection of orchestral organ music yet issued in one volume. (Harcourt, Brace & Company, New York.)

### *Hall-Gruen in Connecticut*

Frances Hall and Rudolph Gruen gave a two-piano recital at Connecticut College on November 21.

*ANNA R. ROBINSON*
*has been executive secretary of the Milwaukee Civic Concert Association for several years. On November 7, this organization opened its tenth season with a concert by the Moscow Cathedral Choir. In the association's history over seventy-three artists and attractions have been presented. A minimum of six concerts have been given each season, even during the depression. This season the schedule, besides the initial presentation, includes programs by Nathan Milstein, Josef Hofmann, Ezio Pinza, Edith Lorand and her Hungarian Orchestra, and Gladys Swarthout. Col. Charles L. Pearsall is president of the association. (Stein photo.)*

# STUDIO NOTES

### *BERNARD GABRIEL*

On November 18, at his New York studio, Bernard Gabriel, pianist, gave the third in his series of fifteen lecture-recitals on Music of the Western World. The subject of the evening was the early music of France (including the folk song) through Bizet. He was assisted by Louise Arnoux, diseuse, and he also used the orthophonic victrola to illustrate his remarks.

Mr. Gabriel outlined the various types of songs and opera which marked the progress of music in France during the period under discussion—church music, popular music of the sixteenth century, music for the harpsichord, French opera comique and French opera.

In speaking of the folk music, Mr. Gabriel pointed out that the rhythm of this early musical expression is not regular, but is governed by the words. He remarked on the unusual subjects chosen for these traditional ditties.

Mme. Arnoux sang several of the French folk songs in costume, making a charming and authentic figure. She explained the content of the songs she presented, and varied the tonal sequence with dance steps. Turning to the operatic, she sang the Habanera from Carmen. A large and friendly gathering filled Mr. Gabriel's studio, and both he and Mme. Arnoux received cordial applause. G. N.

### *FRANCIS ROGERS*

Mordecai Bauman, baritone, artist-pupil of Francis Rogers of New York, will give a song recital at the MacDowell Club, December 8. Floyd Worthington, baritone, another Rogers, artist-pupil, is in charge of the music at the Y. W. C. A. on West Twenty-third Street, New York.

### *RUTH SHAFFNER*

Ruth Shaffner of New York has several out of town pupils who have been active. Walter Moberg, tenor, appeared in Pawling, N. Y., at the Putnam County P. T. A. Conference, November 15, when Angelo Patri, nationally known child pyschologist, was speaker. Mr. Moberg also was a guest artist at the Presbyterian Church at Patterson, N. Y., on November 17, and he was soloist of the First Church of Christ Scientist of Danbury, Conn., prior to his becoming first reader of the church. Elizabeth Kelly, soprano, was guest soloist at the First Methodist Church, Brewster, N. Y., November 17, and was featured at the Drew M. E. Church of Carmel, N. Y., November 10. Agnes Flower was heard at the First Methodist Church of Passaic, N. J., November 17. Carol Brelos, soprano, sang on November 16 at the Annual Frolic of the Ellenville (N. Y.) Woman's Club, a re-engagement from last year. Miss Brelos is the director of the choir of the First Presbyterian Church at Ellenville.

Miss Shaffner's New York studio activities have been resumed for the season.

### *FRANCES HALL AND RUDOLPH GRUEN*

Pablo Miquel, artist-pupil of Rudolph Gruen of New York, has been making a coast-to-coast tour with Paul Althouse. November 14, Madeline D. Pietra, another Gruen pupil, gave a piano recital at the New Haven Woman's Club, New Haven, Conn., her program including music by Bach-Siloti, Bach, Graun-MacDowell, Schumann, Chopin, Brahms, Ravel and Moussorgsky. Miss Pietra played at the Riverside Church, New York, on November 21. Leah Shaw and Ida Glass, who study with Mr. Gruen in his two piano group, recently made a series of appearances at the Fox Theatre, Philadelphia, playing one solo with orchestra and furnishing accompaniment for Patricia Bowman, ballerina. Mr. Gruen and Frances Hall are to give a two-piano recital at The Barbizon, New York, on December 1 under the auspices of the Barnard College Club.

### *MELANIE GUTTMAN-RICE*

Artist-pupils of Melanie Guttman-Rice of New York are being widely heard. Frances Newsom, lyric soprano, of the Brahms Quartet under the auspices of the National Music League, sings four times weekly over the radio on commercial hours. Ellen Reep, contralto, gave a recital in Salzburg, Austria, during the festival season. Richard Hageman supported her at the piano. August Werner, baritone, the first singer to win the Naumburg Foundation contest, is professor of music, voice teacher and choral leader of the University of Washington, Seattle, where he often appears as soloist. Cecile Miller, soprano, and Joseph Posner, baritone, are engaged at the Temple Emanuel, and Merrill Davies, tenor, sings at the Riverside Church, New York. Mme. Guttman-Rice has opened a new studio this season.

### *GIACOMO BOURG*

Giacomo Bourg, formerly baritone of the Imperial Opera, Vienna, announces a lecture on The Art of Bel Canto, the Classic Interpretation of Great Composers, for his singing teachers' class at his New York studio on November 30. He will also include The Art of Batistini, Patti and Marini, the Giants of Bel Canto. Some of his leading artist-pupils are Amy Ellermann, Grace Kerns, Mildred Rose, Dicie Howell, Lydia Lindgren, Leola Lucey, Norman Jolliffe, Edgar Schofield, Bernardo Olshansky, Edward Lankow, Luca Botta, Henry Parsons and Enrico Arusoni.

THE GERSTER-GARDINI SCHOOL OF SINGING
*Founded by Etelka Gerster, 1894*
241 West 97th Street, New York City
Complete Training: Opera—Concert—Radio

SAMUEL SHANKMAN
Eminent AMERICAN Concert and Radio PIANIST
JOSEFFY DISCIPLE
"Force and speed were contrasted with a sincere sentiment and delicacy."—*N. Y. Times.*
Athenaeum Concert Management, Steinway Hall, New York
Personal Rep. Tel. DAyton 9-0487

MARCELLA MASON
LYRIC SOPRANO
Address care Musical Courier
Roosevelt Hotel, Hollywood, Calif.

The Center for Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH ST.
LONDON, W. 1
Complete Catalogues post free on application

CLEMENCE GIFFORD
CONTRALTO
418 S. Normandie Ave. Los Angeles, Calif.
Phone DR. 2261

LUCILE DRESSKELL MILES
VOICE — VIOLIN — VIOLA D'AMORE
*"A Different Program"*
511 W. 113th St., N. Y. C. MOnu. 2-9014

MORRISON CONCERT HALL
Available for Recitals & Entertainment
ABBY MORRISON RICKER, Mgr.
Opera — Concert — Radio Soprano — Teaching
236 E. 72nd St., N. Y. C. BU. 8-0572

BUY FROM YOUR LOCAL DEALER

VICTOR CHESNAIS
NATIONALLY KNOWN TEACHER OF VOICE
*Training for Films and Opera*
Address care Musical Courier,
Roosevelt Hotel, Hollywood, Calif.

BERTHA VAUGHN
VOICE TEACHER
Of Many Young Artists Now Before the Opera and Concert Public
Folder on Request
Beaux Arts Bldg., Los Angeles, Calif.

*Read the MUSICAL COURIER regularly*

**FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.**

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.50 Foreign, $4.50

**GENE SCHILLER**
ACCOMPANIST—COACH
1416 Steinway Hall, New York CIrcle 7-7197

**SERGE BOROWSKY**
RUSSIAN-AMERICAN BARITONE
OPERA — ORATORIO — RECITAL
Mgt: Bernard R. Laberge, Inc., 2 W. 46th St., N. Y.

RICHARD **CZERWONKY**
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 6194
64 East Lake St., Chicago, Ill.

**JULIUS GOLD**
MUSICOLOGIST
San Francisco, Calif.

MARGUERITE **POTTER**
Founder, New York Madrigal Society (Est. 1930)
FREE VOCAL SCHOLARSHIP AUDITION
Mondays 6 P.M. — 817 Steinway Hall, N. Y. C.

**ELSE HARTHAN ARENDT**
SOPRANO
300 Fine Arts Building, Chicago, Ill.

**EMMA OLSSON**
TEACHER OF PIANO
333 East 53rd St., New York City
Telephone PLaza 3-4794

**ELLIOT PORTERFIELD**
PIANIST AND TEACHER
400 East 59th Street, New York

CHIQUITA **CASELLA** SPANISH DANCER
Studio: 127 W. 58th Street, N. Y. C.
COlumbus 5-1245

**GEORGE RYALL**
PIANIST — ACCOMPANIST
TEACHER
1416 Steinway Hall, New York City

THE **MARGARET ELLEN MAC CONACHIE**
STUDIOS OF MUSIC
VOICE—PIANO
Country Club Drive, Brownsville, Texas Tel. 1282

DIMITRI **ONOFREI**
*Leading Tenor San Carlo Opera Co.*
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

**HOMER GRUNN**
TEACHER OF PIANO
911 Westchester Place, Los Angeles, Calif.
Phone RO-1987

MUSETTE *DRAMATIC SOPRANO*
**TRULOCK** 812 West 181st St., New York City
Tel. Washington Heights 7-9522

CHARLES **BAKER**
VOCAL COACH—STYLE AND TRADITION
1345 Broadway, New York SUsquehanna 7-2860

EUGENE **PLOTNIKOFF**
CONDUCTOR
NEW YORK CIVIC ORCHESTRA
102 W. 75th St., N. Y. Tel. ENdicott 2-2880

**HENRY F. SEIBERT**
Organist and Choirmaster, Lutheran Church of the Holy Trinity
and Official Organist of The Tower Hall, New York

LUCILE **COLLETTE**
Concert Violinist—Pianist
Instruction Isidore Philipp Exponent
11 W. 69th St., N. Y. C. SU. 7-8450

Mr. and Mrs.
**Abby De Avirett**
PIANO STUDIOS
106 S. Larchmont Hollywood, Calif.

JEANNETTE
**VAN DER VELPEN**
COLORATURA SOPRANO CHICAGO GRAND OPERA CO.
Mgt.: National League of Community Concerts, 310 South Michigan Ave., Chicago, Ill.

**PHILADELPHIA CONSERVATORY OF MUSIC**
FOUNDED 1877
Chartered by the Commonwealth of Pennsylvania
216 South 20th Street
*Managing Director*
MRS. D. HENDRIK EZERMAN
Courses leading to Degrees

**BERNARD GABRIEL**
Concert Pianist and Teacher
160 West 73rd St., N. Y. C. TRafalgar 7-6700
Mgt: Bernard R. Laberge, 2 W. 46th St., New York

JEANNE **HASSLER** CONTRALTO
*Personal Rep.:* LEON S. FOX, 79 Madison Ave., New York

**HELEN ALION**
TEACHER OF PIANO
*Specializing in Children's Work*
27 Perry Street New York City

YOURY BILSTIN CONCERTS—CELLO—VIOLA DA GAMBA
Author of the "Psycho-Physiological Method of Musical Education." Highest virtuosity for Violin—Cello—Piano by Relaxation and Reflex Technique.
137 West 72nd St., New York SUsquehanna 7-6242

**MARY HARRISON**
*SOPRANO*
1416 Steinway Hall, New York City

MICHAEL **ZADORA**
PIANIST—PEDAGOGUE SCHOLARSHIPS
269 West 73rd St., N. Y. C. SUsquehanna 7-7024

JOHN C. **WILCOX**
Specializing in Training for Teachers and Corrective Work for Singers
AMERICAN CONSERVATORY OF MUSIC,
500 Kimball Hall, Chicago, Ill.

Rosalie Boutelle
COMPOSER—PIANIST
Chicago Conservatory Harrison 0500

**PANGRAC MUSIC STUDIOS**
*Voice—Piano—Organ—Violin*
Liturgical Music, Gregorian and Polyphonic
413 Central Park West, New York. ACad. 2-2447

**LOIS BANNERMAN**
HARPIST
Management: National Music League
113 West 57th St., N. Y. CIrcle 7-2462

**HORATIO CONNELL**
VOICE
Faculty, Juilliard Graduate School
819 Steinway Hall, New York, CIrcle 7-2065
1716 Chestnut Street, Philadelphia

HARRY **GILBERT** Conductor Amphion Society
Organist Fifth Ave. Presbyterian Church, N. Y. C.
7 West 55th St. CIrcle 7-6490

**ROSA LINDA**
ACCOMPANIST
COACH OF OPERA DICTION
12 East 88th St., New York SAcramento 2-4739

**HAMILTON INSTITUTE DEPARTMENT OF MUSIC**
Dr. Arthur Little, Director; Hanna R. Gregory; Caroll Ault
Courses in Theory, Voice, Piano, Violin
384 West 81st St., New York TRafalgar 7-3536

ELSA **FIEDLER**
ACCOMPANIST-COACH
Chamber Music—French, German, Italian Opera
309 W. 57th St., N. Y. C. COlumbus 5-7750

**LUCILLE MEUSEL**
LEADING COLORATURA SOPRANO
Chicago and San Carlo Opera Companies
Management: National League of Community Concerts, 310 South Michigan Avenue, Chicago, Ill.

**DR. FRANK LAIRD WALLER**
Conductor Chicago City Grand Opera
Teacher of Voice from Rudiments to Grand Opera and Concert Repertoire
801 Kimball Bldg., Chicago Phone Har. 0500

LEONARD **STOCKER** BARITONE
Betty Tillotson
Concert Direction
Steinway Bldg.
N. Y. C.

**LITTA GRIMM**
VOICE — *Specializing German Lieder*
Available for Recitals
1416 Steinway Hall, N. Y. C Tel. CIrcle 7-3900

**BRIGGS STUDIO**
for SONG and SPEECH
200 W. 57th St., N. Y. C. CIrcle 7-3736

**ROSE DIRMANN**
*Lyric Soprano*
CONCERT—ORATORIO—RADIO—OPERA
Mgt.: Richard Copley, 113 West 57th Street, N. Y. C.

**ELEANOR MEHL BERGER**
CONTRALTO—Available for Concerts
Lloyd Music & Management
Land Title Bldg. Philadelphia, Pa.

ELIZABETH **SCHÄFER**
TEACHER OF ITALIAN
GRAMMAR—DICTION—CONVERSATION
1730 Broadway, N. Y. C. CIrcle 7-2131

LUISA **MONTEZ** CONTRALTO
Interpreter Authentic Spanish-American Folk Songs of Early California. Costume Recitals
200 West 57th St., New York City

Lambros Demetrios **CALLIMAHOS**
FLUTIST
Management: Dr. Artur Hohenberg, Konzerthaus, Vienna

**VIOLA PHILO**
SOPRANO—OPERA, CONCERT, RADIO
Address: 1417 Steinway Hall, New York City

MARJORIE *Pianist* ALLISON *Cellist* **MAC KOWN**
Mgt. Harriet Steel Pickernell
1780 Broadway, New York

LOUISE **GERARD THIERS**
Vocal Studio: 805 Carnegie Hall, New York
Tel. CIrcle 7-3515

**ZOELLNER SCHOOL OF MUSIC**
Founded by ZOELLNER STRING QUARTET
Amandus Zoellner, Dir.
2104 S. Western Ave., Los Angeles, Calif.

**LILLIAN STEUBER**
PIANIST
109 S. Hoover St., Los Angeles, Calif.

**JEANNE DUSSEAU**
SOPRANO
Management:
COLUMBIA CONCERTS CORPORATION
of Columbia Broadcasting System, Inc.,
113 West 57th Street, New York City

**SELMA KRAMER**
PIANIST
STUDIO:
257 W. 86th St., N. Y.
SUs. 7-6625

**AMELIA BRADDOCK**
MEZZO-SOPRANO
PUPILS ACCEPTED
403 Carnegie Hall, N. Y. C.
Interview by appointment

**JOHN PANE-GASSER**
LEADING DRAMATIC TENOR
CHICAGO GRAND OPERA
Address:
825 Orchestra Bldg., Chicago

**CHASE BAROMEO**
Leading Bass-Baritone
Metropolitan Opera Co.
Mgt. NBC Artists Service

**DR. WILLIAM C. CARL**
Lecture Talks on the European Festivals
*Available for Music Clubs*
Address Manager,
12 West 12th St., New York

**OBERLIN CONSERVATORY *of* MUSIC**
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with
OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

CARTER HULL
PUBLICITY
Weekly mailing
Rates on application
107 Greenwich Ave., New York CHelsea 3-8892

**Dr. GEORGE LIEBLING**
TEACHER OF PIANO and COMPOSER
RECITALS — LISZT EXPONENT
5533 Hollywood Blvd., Hollywood, Calif.

**RAYMOND McFEETERS**
PIANIST — ACCOMPANIST — TEACHER
723 S. Marengo Avenue, Pasadena, Calif.
Phone: Terrace 3361

**HOPE JOHNSTON**
*Pianist—Accompanist—Teacher—Coach*
HOTEL McALPIN, New York City. PEnn. 6-5700

NORMA MATHIS **SHAPIRO** Eight-year Old PIANIST
200 Riverside Drive
New York City

**FRANCIS P. LOUBET**
MANAGER OF MUSICAL ARTISTS
200 W. 57th St., New York City COlumbus 5-9689

**HARRY ZELZER**
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive, Chicago, Ill.

**PRO-OPERA GUILD**
Mme. L. ASKENASY Mr. N. ZOTOFF
*Operatic Training—Vocal Instruction*
BETTY ASKENASY, Master Piano Classes
Studios: 147 W. 75th St., N. Y. C. SUs. 7-4253

**HELEN REYNOLDS**
STRING QUARTET
1416 Steinway Hall, New York, N. Y.

**RICCARDO DELLERA**
With Metropolitan Opera Company for 18 years
VOICE TEACHER and OPERATIC COACH
Studio: 171 W. 71st St., New York TRafalgar 7-6451

Charles Albert **McLAIN**
American Tenor Teacher of Singing
—CONCERT—RADIO—ORATORIO—OPERA—
1425 Broadway, N. Y. City PEnnsylvania 6-2634

**PASCARELLA TRIO**
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Address c/o Musical Courier, Steinway Bldg., N. Y.

HELEN **CHASE**
VOICE TEACHER—COACH—HISTRIONICS
STUDIO: 316 West 84th St., New York City
TRafalgar 7-9192 ENdicott 2-5644

**VIRGIL SCHOOL OF MUSIC**
Mrs. A. K. VIRGIL, Director
317 W. 93rd St., New York Riverside 9-4899

FREDERIC **BAER**
BARITONE
Mgt.: Haensel & Jones, 113 West 57th St., N. Y

COMPOSER—PIANIST
**ELINOR REMICK WARREN**
510 S. Arden Blvd. Los Angeles

WINSLOW Concert Organist **CHENEY**
Mgt. BERNARD R. LABERGE, 2 W. 46th St., N. Y. C.

**SCIONTI**
PIANIST
64 East Van Buren St., Chicago, Ill.

**ETHLYN SALTER**
CONTRALTO
177 Church St., White Plains, N. Y.

BIANCA **SAROYA**
*Leading Soprano San Carlo Opera Co.*
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

AUGUSTA **COTTLOW**
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. CIrcle 7-1093

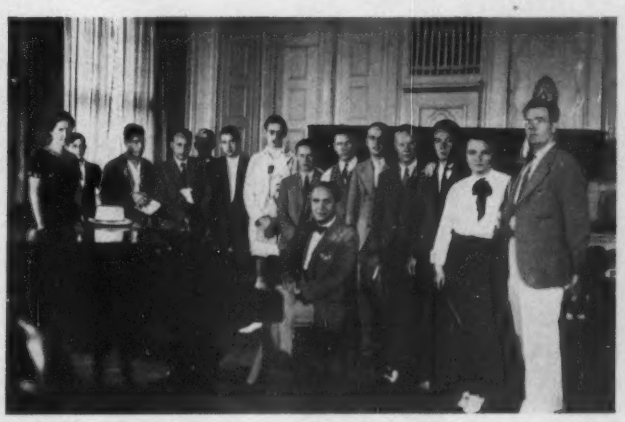
JOHN WARREN **ERB**
NEW YORK UNIVERSITY
LAFAYETTE COLLEGE
Private address: 171 West 71st St., New York City

*CHICAGO*
NORMAN **ALEXANDROFF**
ARTIST BUREAU
as well as
RADIO PROGRAMS
Fine Arts Bldg., 410 So. Michigan Ave.

KEYBOARD KONVIVIALITY.
*Isidor Philipp and Leopold Godowsky, who seem to refute the idea that all eminent composer-pianists hate each other. (Delar photo.)*

THE TWO SIDES OF THE MEDAL BESTOWED ON CHARLES WAKEFIELD CADMAN
*by the California-Pacific International Exposition held in San Diego, Cal., this summer. The exposition also honored him by setting aside a day as "Cadman Day," when the achievements of this American composer were celebrated by many performances of his works, including an all-Cadman program by the San Diego Symphony Orchestra, conducted by Nino Marcello at the Ford Bowl. Mr. Cadman has been on tour recently with a vocal quartet in a program of his own compositions.*

AMELITA GALLI-CURCI
*and Grace Widney Maybee at Mme. Galli-Curci's home in Beverly Hills, Cal. Mme. Galli-Curci has completely recovered from her recent operation in Chicago. Mrs. Maybee is the chairman of the Festival of Allied Arts of the Los Angeles Chamber of Commerce.*



BRUNO WALTER,
*guest teacher this summer at the Salzburg Mozarteum Academy, lecturing to his class in conducting. The students were from America, Austria, Denmark, England, Holland, Sweden and Switzerland.*

MARINA YURLOVA
*to appear in a program of Spanish Dances, at Town Hall, New York, December 5. She has danced in the Hollywood Bowl and at the Ambassadors Theatre, London. Her autobiography, Cossack Girl, has been published and a new work, Russia Farewell, is soon to be issued. (Photo by Herbert Mitchell.)*

FRANK MANNHEIMER
*gave a piano recital on November 2 in Wigmore Hall, London. He played Bach's French suite in E; the Beethoven sonata in A flat, op. 110; Schumann's Kreisleriana; and bourree, sicilienne and ronde by Roussel. Among Mr. Mannheimer's prominent engagements for this season was his performance of the C minor concerto of Saint-Saëns at the opening concert of the Torquay Festival. The date was October 9, the hundredth anniversary of the composer.*

LOUISE ARNOUX
*will make a tour of the western United States and Canada, February 1 to March 15, appearing in costume concerts and lecture recitals. Among the subjects of her lecture recitals are Folk Music, its origins, musical characteristics and different forms; Troubadours and Chansonniers; Ronsard's Odes and Chansons with sixteenth century musical settings.*

PIERRE LUBOSHUTZ,
*pianist and accompanist, has been on tour with Eide Norena, returning to New York to appear on November 30 in Town Hall and, December 4, at Carnegie Hall with Zlatko Balokovic. After this he tours again with Mme. Norena. Genia Luboshutz, his wife, will fulfill a concert itinerary with Jacqueline Salomons, French violinist, and Mr. and Mrs. Luboshutz are to meet in the Middle West for two-piano recitals. January 12, Mr. Luboshutz is to be at the piano for the New York recital of Mme. Norena, and, January 24, for the Carnegie Hall program of Lea Luboshutz.*

ELIZABETH WYSOR
*as Fricka in Die Walküre which she sang with the Cincinnati Symphony Orchestra, under Eugene Goossens, on November 8 and 9. Miss Wysor appeared as soloist in the Beethoven ninth symphony with the Boston Symphony Orchestra in Boston on November 15 and 16; in New York on November 21 and 23, and 22, in Brooklyn. She also appeared with the orchestra in Providence on November 26.*

**(See Inside Front Cover for Additional News Pictures)**

# MUSICAL COURIER

*Weekly Review of the World's Music*

## GEORGES BARRERE

**and**

**The Platinum Flute**